

The **AUTHOR** **& JOURNALIST**

Formerly The Student Writer

MARCH

1924

Editorial Shorthand

By A. H. Bittner

**William McPhee Thanks Fate
for Early Rebuffs**

By Edwin Hunt Hoover

What the Reader Wants

By H. Bedford-Jones

Writing for the Juveniles

By Anna S. Warner

Quarterly Publication of

The Handy Market List

And Literary Market Tips of the Month

A British Market Directory

Volume IX, No. 3

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THE AUTHOR & JOURNALIST'S Literary Market Tips

Gathered Monthly from Authoritative
Sources

McNaught's Monthly, Times Building, New York, pays on acceptance at from 1 to 2 cents per word, writes J. J. McNitt, editor. "Articles of opinion under 1200 words and clean, vigorous American short-stories under 1000 words, are desired," he states. "Verse acceptable if very high class and very short; epigrams also used. Alert, sound, vigorous comment on American life, manners and thought is desired. Glad to hear from new contributors, but they must send high-powered material."

Macfadden's True Detective Stories, 1926 Broadway, New York, is a new magazine that will be added to the extensive Macfadden group beginning with an issue for May, 1924. An editorial statement says: "The editorial keynote of this magazine lies in its name—detective stories that are true. These stories, which are based on true happenings, will be told in the first person. In no story will crime or vice be triumphant. The magazine will be flat size, illustrated with full-page pictorials, actual scenes, documentary reproductions, etc." Rates and methods of payment are understood to be similar to those of the other Macfadden magazines, *True Story Magazine*, *Physical Culture*, *Metropolitan*, *Dance Lovers' Magazine*, *Dream World*, etc., about 2 cents a word, usually on acceptance.

The Muscle Builder, 1926 Broadway, New York, is still another new Macfadden publication, "edited for that group of individuals who are interested in muscle development—for men who want strong bodies that they may have strong minds." Rates and methods of payment not at hand.

Retail Ledger, Philadelphia, William Nelson Taft, editor, states that it will shortly commence publication of a special rotogravure section, which means that more and better pictures will be needed. Photographs should have retail interest, comprising unusual window displays, sales events, and odd or curious methods of selling. "A limited number of 'picture stories'—short articles in which the picture or layout of several pictures tells the major portion of the story, will be used. In no case should the text for these be more than a thousand words." The section will also use pictures of men and women who are doing worth-while things in retailing—heads of businesses, recently promoted executives and the like. "A special rate of \$5 each for photographs that can be used in the rotogravure section will be established, with payment for accompanying material at 1 cent a word and upwards. Payment on acceptance, of course," writes Editor Taft.

Short Stories, Garden City, N. Y., through its "Story Teller's Circle," is making a survey of its readers' preferences with a view to determining whether to lift the editorial ban against war stories.

The D. P. Syndicate, Garden City, N. Y., operated by Doubleday, Page & Co., Ralph Perry, editor, sends the following statement: "This is to advise you that the rate for 'Snapshot Stories' has been changed to a cent a word, paid on acceptance. We want stories from 1000 to an absolute maximum of 1500 words, well written, well plotted, and addressed to the newspaper audience. I have found your publication carefully followed by writers, and insertion of this notice will relieve me of a vast amount of correspondence."

Top Notch Magazine, 79 Seventh Avenue, New York, Arthur E. Scott, editor, sends this notice: "While a good story is never rejected on the ground of length, we prefer long stories running about 25,000 words and serials from 50,000 up. Novelettes from ten to fifteen thousand words are more acceptable than longer ones. A short-story may be of any length, but the shorter the better. Frequently the stories are buried in words. Verse should not exceed twenty-eight lines, and shorter poems stand a better chance of acceptance. We do not use articles—nothing but fiction—and we are not in the market for jokes."

Marriage Stories, 46 W. Twenty-fourth Street, New York, is a new monthly announced by the Dell Publishing Company, which issues *Cupid's Diary* and "I Confess." Dorothy Hamilton, editor, announces that 1 cent a word will be paid on acceptance for short-stories dealing with every-day problems of married life dramatically treated. Short serials may be used.

Minton, Balch & Co., 17 E. Forty-fifth Street, New York, a new publishing firm, announce themselves in the market for good serious books, biographies, etc., from 60,000 words up, novels of approximately 80,000 words, and possibly collections of short-stories from 60,000 to 80,000 words in length. The publishers question the likelihood of their finding books of verse, religious books, or juveniles, acceptable. Contracts with authors are on the royalty basis.

The Forum, 247 Park Avenue, New York, is now using fiction—short-stories and serials—in addition to essays and articles on problems of the day. The magazine also buys book reviews from outside contributors and is said to prefer such reviews to those which are staff-written.

Jewish Telegraph Agency, Inc., 132 Nassau Street, New York, Jacob Landau, managing director, writes that correspondents are desired to cover Jewish news of importance in various districts. "We do not wish to receive items of purely local interest, but only such news as has a general appeal to readers throughout the country. We pay at the rate of 1 cent a word for news items."

(Continued on page 36)

Prize Contests

World's Work, Doubleday Page & Company, Garden City, N. Y., announces a \$500 prize award for the best sermon. The editors state: "The *World's Work* believes that there is more interest in spiritual truth today than ever before in history. For this reason, this secular magazine is offering its pages as a printed pulpit, from which ministers, lay or clerical, of any denomination may project their message. Theological argument is barred by the editors. But any kind of sermon that makes real the spiritual life to doubting, or anxious, or weary human hearts, is welcome. Manuscripts may be of any length less than four thousand words. They should be typewritten, and accompanied by a stamped, self-addressed envelope for return if unavailable. A carbon copy should be retained by the author. They should be addressed to the Sermon Editor, *The World's Work*, Garden City, New York. No manuscript received later than April 1, 1924, will be considered. If no sermon received is deemed suitable for publication, no award will be made, but this contingency is not anticipated except as a remote possibility. If more than one manuscript is accepted by the editors, the extra manuscripts will be paid for at the magazine's usual rates. The editors themselves will pass upon the sermons, as they wish them chosen for their appeal to the layman only. No further details than the foregoing are necessary, and the editors, therefore, beg to be excused from answering inquiries in advance of their final decision."

Harper's Magazine, 49 E. Thirty-third Street, New York, offers \$10,000 in prizes for short-stories to be submitted in four competitions during 1924. The first opened January 1 and closes March 31; the second opens April 1 and closes June 30; the third opens July 1 and closes September 30; the fourth opens October 1 and closes December 31. For the best story submitted in each competition a first prize of \$1250 is offered, a second prize of \$750 and a third prize of \$500. The judges are Meredith Nicholson, Zona Gale and Bliss Perry. The contests are open to all American (and Canadian) authors. The editors state: "They offer a special opportunity for new writers, since previous literary reputation is not a factor in determining the awards." Translations or adaptations not acceptable. No length limits are set, but stories of 4000 to 7000 words are preferred. No particular type of story will be given preference. A contestant may submit as many stories as he desires. The prize-winning stories will be published in *Harper's Magazine*, but all except first serial rights will remain the property of the authors. Each story should be accompanied by stamped and addressed envelope for return. Manuscripts should bear name and address of author and should be endorsed "Short Story Contest."

Farm and Home, Myrick Building, Springfield, Mass., offers 150 cash prizes, ranging from \$1000 down to \$5, for reports showing the greatest relative improvement accomplished in home conditions per dollar invested, between January 1 and December 1, 1924. Full details may be obtained from a booklet for which contending contestants must send in order to enter the contest. Address Home Improvement Editor.

The Forum, 247 Park Avenue, New York, announces a \$1000 prize award for the best short-story submitted before July 1, 1924. The publisher's announcement of conditions is as follows: "The judges will be Fannie Hurst, John Erskine, and William Lyon Phelps. The contest is open to all writers, professional or amateur. Preference will be given to stories between three and five thousand words in length, and the award will be made on the basis of general interest and literary quality. Writers submitting more than one manuscript will be disqualified. Send only duplicate copies. Do not send return envelopes. All manuscripts which are not considered eligible for a prize or publication will be destroyed. Manuscripts in longhand will not be considered. Manuscripts should be signed with a fictitious name and the real name and address of the author sent in a sealed envelope bearing the fictitious name. Receipt of manuscripts will not be acknowledged. The prize story will be published in a subsequent issue of *The Forum*. The editors reserve the privilege of making the first offer for the purchase of any stories submitted. Manuscripts should be addressed: Editor, Prize Short Story Contest."

Overland Monthly, 825 Phelan Building, San Francisco, announces that it is enabled to offer the Charles Granger Blanden prize of \$50 for the best lyric of thirty lines or less, submitted not later than August 1, 1924. Manuscripts must be submitted anonymously, each accompanied by a sealed envelope bearing upon the outside only the title of the poem and containing a slip bearing the title, name and address of writer. Only one lyric may be entered by each contestant. No manuscripts will be returned. Address Poetry Contest Editor. *Overland* also announces a short-story prize contest closing July 1, conducted through it by the San Francisco Branch of the League of American Pen Women, and open only to bona fide residents of California. In addition, it announces an annual prize of \$50 to be awarded for the best short-story published in *Overland* in 1924. It is our understanding that no payment is made otherwise for its fiction.

Southern Methodist University, Dallas, Tex., announces that through the generosity of Dr. Easley S. Jones of Boulder, Colo., it is enabled to offer a first prize of \$100 and a second prize of \$50 for original poems by undergraduates in American universities. Every poem entered must be accompanied by a statement from some one in an official position—preferably the executive officer of the department of English—to the effect that the contestant is a bona fide resident undergraduate student. No contestant may submit more than one poem or a group of closely related poems under a single title. The poem must not have been previously published (college publications excepted), and must not exceed 200 lines. Three typewritten copies of the poem must be submitted. Author's name should not appear on the manuscript. No manuscript will be returned. Poems may be lyric, dramatic, or narrative; free verse or regular metrical forms. Address Jay B. Hubbell, professor of English, Southern Methodist University, Dallas, Tex. Poems must reach Dallas not later than March 15.

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THE AUTHOR & JOURNALIST

Formerly THE STUDENT WRITER

THE AUTHOR'S TRADE JOURNAL

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CONTRIBUTIONS of superior interest to writers will be promptly considered and offer made if acceptable. Stamped envelope for return if unavailable should be enclosed.

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FIGURES ON WRAPPER show date to which your subscription is paid. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered. Act promptly in renewing or reporting change of address.

Entered as second-class matter April 21, 1916, at the Postoffice at Denver, Colo., under the act of March 3, 1879.

How Many of These Are There?

SINCE THE AUTHOR & JOURNALIST has undertaken to investigate and throw the light of publicity upon various concerns professing to teach scenario-writing, or to sell scenarios by unknown writers to the producers, a great mass of data has been voluntarily submitted to us by readers.

Much of this relates to the activities of concerns which we have already discussed through these columns. There seems little to add to the report of the Authors' League of America, which by a careful canvass obtained figures showing that, according to the producers themselves, only four original scenarios out of 42,000 submitted were accepted last year from unknown writers, and to our own investigation corroborating the substance of this report from another angle.

So great has been the demand for our January issue containing the full report of our investigations in the scenario-producing field, and our reasons for closing our columns to the advertising of scenario schools and selling agencies, that we have prepared a reprint of these articles, which will be mailed upon application to those who may be interested.

In this issue we explained specifically why we were refusing, at a pronounced financial sacrifice, the advertising of the Palmer Photoplay Corporation, the Bristol Photoplay Studios, and the Universal Scenario Corporation. It is only fair to state that in the case of the Palmer Photoplay Corporation we have had many letters from students expressing their confidence in the institution and assuring us that they do not regret taking the Palmer Course, even though they may not sell a scenario. The Palmer Corporation is doing much for aspiring screen writers. In addition to its course of instruction, it is trying to find a market for their wares, has undoubtedly made a few sales in the past, and is producing a small number of scenarios by its own students. (Our understanding is that the producing program of the company calls for about six photoplays a year.) We found the Palmer Corporation's advertising objectionable because it camouflages the real dearth of opportunities for the screen writer under alluring accounts of the fame and fortune which came to a limited few.

In our February issue we paid our respects to the highly entertaining literature sent out in behalf of the Elinor Glyn System of Writing. We reproduced also some of the numerous letters from correspondents who approved our stand in this and other matters. The volume of correspondence following our opening of this subject has been enormous. We have tried to acknowledge all letters bearing upon our stand, but if we have missed any of our good friends we trust they will bear with us in view of the great number of expressions that reached us.

Numerous readers have asked us to include comments upon other concerns claiming to offer scenario-selling service. Space does not permit of this in the current issue, but in further issues we shall try to pay our respects to a few of the modern gentry who prey upon aspiring scenarists.

Editorial Shorthand

Is the Story that Comes Back a Total Loss? Or Is It Another Lesson in the Book of Experience? Do You Understand the Language of the Rejection Letter?

By A. H. Bittner

Assistant Editor, Short Stories

WHEN a manuscript is completed, all too often the problems in this fiction-writing game are only half met. You have given your story all possible care and attention, have racked your brain to build up a strong plot, have sweated blood to create interesting characters, have conscientiously portrayed your setting, have patiently worked over the finished product until every paragraph and line seems, if you must say so yourself, pretty near to perfect. You have reached the stage where it hurts to change a word; where it wrenches something deep down inside to cut another line.

Your manuscript goes forth. You wait for the letter of acceptance—and back comes the story with a short regulation letter that almost shouts “Form Letter B1.”

Then what do you do? Throw away the letter and try the story on half a dozen other magazines? Or, disgusted, do you throw away the manuscript itself? Or do you sit down and try to figure out why the editor sent you that trite little formlike letter, try to discover what objection he found to your story and how you can overcome that objection so as to make the story acceptable?

When your story comes back only half of your job is done, and the hardest half is still before you. True, “An ounce of prevention is worth a pound of cure,” but when the ounce of prevention fails it is time to apply the cure—in the hundreds of pounds if necessary. It is time for the tough work of revision that is much harder than the enthusiastic work of creation.

Nine chances out of ten that short form letter you received holds the key to making your story salable, if only you can understand its message. Through these rejection

letters magazine editors are continually conducting an unofficial and unpaid correspondence school for Grub Street; but, although their comments often point the way very directly to manuscript sales, it is unfortunately true that many writers either misunderstand or ignore what the editor has snatched time to say.

All too often the author sees his story returned with what he considers a form letter, or with a long explanation from which he gathers only that the story is rejected—and that ends it. The letters are often form letters. The comments and phrases and criticisms are bound to be more or less stereotyped, but they are a form of shorthand in which a word takes the place of a detailed analysis of the story. The very fact that you receive a letter of any sort is proof that your story is above the rejection-slip class, that it has at least arrested the editor's attention. The job, then, is to understand the symbols.

“YOUR story is interesting, but it is out of our line—is not quite what we want—is not for XYZ Magazine—is too grim, bizarre, sexy, frivolous; has too much woman interest or too much love interest for our magazine—is too much a psychological study instead of an outdoor story—is a piece of character work instead of an action story—” All these say in a word that you have submitted your story to the wrong magazine. They say that you have not studied your market carefully enough; that you have not clearly analyzed the wants of this particular magazine. Your story may be excellent, but it is useless in the field in which you have attempted to sow it. For a story that comes back with such a comment there is no resubmission. Send it somewhere else—but this time study your market.

Merely because it happens to be a short story, do not send it flying off to *Short Stories*—there are many types of short stories that *Short Stories* never buys. Likewise every other magazine. Send your story on its second trip to a magazine for which it is better suited, but also study over the magazine on which you have just misfired. Mark down in your notebook that it does not want stories of this particular type, so that you will not make the same mistake again. Get at least that much out of the misfire.

“YOUR story is well told but lacks the plot strength we need—lacks breadth—is too trivial—is a narrative rather than a story—is too obvious—is too simple to hold a reader’s attention—there is not enough real story to it—seems uninteresting—” These all mean that your manuscript has commanded a sympathetic reading, that the editor has at least gone through to the end looking for the plot he needs; they mean that your subject matter, characters and setting are agreeable but that your story simply has not enough plot. All right; reduce it to a synopsis again. Probably when you realize how easily it synopsisizes, in how few words you can narrate the actual plot, you will yourself realize its shortcomings. Now bring out your points by more dramatic and striking incidents; add complications; twist the story threads around a bit; inject a few misleading threads; spring a few surprises; be sure that you have a real theme and that your story demonstrates it. Do not simply expand the scenes already in the story; the editor wants something different, something new, something more vital, not more of the same that you showed him the first time.

Plot building is only hard, patient work. Any time that an editor tells you your story is interesting, that you have good material, that the main idea of your story is intriguing, that he could use something of this sort but for its lack of plot, by all means tackle the job again. You already have half of what he wants, and you can give him the other half! Work it over and work it over until it has that necessary plot strength; then try it on him again. If you have succeeded in your efforts and he still does not buy the story, another market will open for it all the more readily.

Incidentally, in reading editorial short-hand, remember that generally an editor will object to the plot first. So, if your plot escapes criticism, hang on to it; you probably have something worth while.

“YOUR story has plot but is unconvincing—does not ring true—does not seem real—sounds fictiony—is too improbable—has not the genuine tone we require—is too far-fetched to be even plausible—” These all mean that you have either overdone or underdone your plot. Either you have not given it enough care and building-up to make it thoroughly convincing, or you have “laid it on so thick” that you have produced a preposterous melodrama. Perhaps some vital event in the story seems quite reasonable to you but is not made so to the reader. Always remember that because you know that a thing happened in real life is no reason why it will be convincing in fiction. Unless you are able to keep a reader thoroughly convinced he will sum up your story in one word, “Bunk!”—and pass it on to the next.

When an editor says your story is not convincing, study every scene and speech in it until you find what occasioned the charge. How about the dialogue? Is it natural or stage stuff? Do your people act naturally or are their character traits contradictory—or at variance with known human nature? Are the events of your plot logical? Do they create the amount of attention they would actually draw in real life, or are they slid over in a slighting, unnatural fashion? Even in the toughest scenes a life is a life, and death commands attention; it is not convincing that murder can be openly committed without causing at least some excitement.

Sometimes a story can be made convincing by a careful and painstaking rewriting. More often a revision of the plot is necessary, and sometimes the objection is so deep-rooted as to be insurmountable. Perhaps a toning down of the hero’s prowess will do it; readers are willing to follow a character so far, but there are limits to human ability—and to a reader’s gullability. If you have introduced some very unusual method or procedure, some startlingly revolutionary and little-known scientific device, better tone it down or be sure that your explanation is explicit and thoroughly convincing. Though your stunt might possibly happen in real

life, it is another matter to put it over in fiction.

Recently I regretfully rejected an interesting story in which a criminal completely changed his features by facial surgery, self-administered, then appeared the next day among his acquaintances and passed unrecognized under the most searching scrutiny. Far be it from me to say that such a thing *can't* be done, but I do not believe it; nor will nine hundred and ninety-nine out of a thousand readers. Facial surgery is a usable fiction device, but in this case it should be toned down. The story might be saved by allowing a few months to intervene between the operation and the return, by having a clever surgeon perform the operation, by modifying the scrutiny the changed face has to undergo—but of course each of these would mean a radical change in the balance of your plot.

If your story is laid in a foreign setting, be sure that that setting rings true. Dumping in foreign words by the bushel will not do it; you have to take your reader to the foreign scene with you and make him absolutely at home. The best way to do this is to be thoroughly at home there yourself—which is one good reason for avoiding settings with which you are not thoroughly familiar.

Take up each point of your story from a critical outside viewpoint. See whether you would believe it if someone else told it to you. Then, when you have found the faulty plot threads or unconvincing scenes, do them over, reshape them, introduce others, until the story rings absolutely true. If you have setting, character, and even plot, surely it is worth while toiling to make the whole convincing.

"Your story has not enough action—does not move fast enough—has not sufficient punch—is monotonous and tiring—in places becomes boring—" These all indicate lack of the well-known "action." To remedy this defect, cut, and then cut some more. Use the knife on long-winded descriptions; use the knife on incidents and plot threads which do not directly develop the story. Speed up the actual story itself. Instead of saying a thing was so, show that it is so by having your characters do it. Play up all the dramatic possibilities of your climaxes. See to it that every sentence in the story has life in it and that it is an integral part of the

story, helping it on its way. Do not attempt to get action by introducing useless action description or by dragging out the present scenes. Your action is in the story; it is for you to bring it out.

"CHARACTERIZATION poor—no interesting character to hold the reader's attention—characters are all too disagreeable—characters are not clearly enough defined to be distinguishable—" All of these mean a real job of work ahead of you to make your characters register properly. If you haven't a wholesome, interesting sort of character to hold the reader's attention, get one. If you have one, but have not developed him properly, work in more action description of him, more incidents to demonstrate his traits; work him in stronger contrast with your negative characters. Intensify the incidents throughout which depict the nature of your characters; you have probably underdone them and are paying the reader in small change instead of bills. Perhaps you wanted to establish that your heroine is fastidious and showed her at a dinner party refusing to eat corn bread. A reader with the analytical power of Henry James might appreciate the significance of that act. But, for the average reader, show this same girl hungry, with only fifty cents in her purse, and preferring to do without food altogether rather than eat the greasy food which is all that her fifty cents will buy. In other words, make your characters unmistakable. Do not give them a lot of traits unless the editor says "inconsistent," "faulty," or "contradictory."

If the letter which brings back your manuscript is more definite than the form phrases given above, if it points out the actual places wherein the tale is at fault, count yourself doubly lucky, and get busy!

To the question, "Does it pay to resubmit short stories?" I should say, from the editor's viewpoint, yes—if the story has really been improved and if the letter which accompanied the first rejection does not quite clearly indicate that the story is generally unsuitable. I believe any editor is willing, and glad, to reconsider a story on which the author has worked in an attempt to overcome its original faults and make it suitable for his magazine. I have known stories to sell on third or fourth revision. And, after all, if the story does not finally sell, you have

had the valuable practice of reworking and rewriting it, practice which is bound to be of help to you when you tackle the next story.

On the other hand, I should not advise the resubmission, six months or a year later, of the same story unrevised. Such a story will in all probability be recognized, perhaps when the manuscript reader is a third or halfway through it, and the result will be the same as before, with that much more time wasted on it. Perhaps stories occasionally do sell on such resubmissions, but, again from an editorial standpoint I should say "Don't!" We, like most other humans, like to believe that we know what we want when we see it, and we do not enjoy having anyone attempt to "put something over on us." The

editorial day is too short to waste it on previously rejected and still unchanged manuscripts.

IN brief, every editor is looking for good stories. If your revision has made your story a good one, your editor will be tickled to reread it; if your revision has even made a good attempt to improve the story he will be glad to reread it. But if you are not willing to put your time into a revision, don't waste an editor's time with a resubmission. By all means revise, rework, rewrite—and then, when you honestly feel you have accomplished what you started out to do, resubmit. And in the long run the stories that came back will prove even more valuable to you than the stories that found a market on their first voyage.

Visualizing Your Characters

By R. R. Ricketts, Jr.

THE reason for poor characterization, for characters that are mere puppets, and for various other faults in story-writing, is lack of proper visualization. We don't know our characters, we don't visualize them as we should, don't see them, or their reaction to a situation, or know the remarks they would make because they are what they are. We go at the thing backward.

Here, it seems, is the gist of the trouble: instead of trying to reproduce, to *recreate*, an emotion, a scene, we try to *produce* it. We hope to conjure an emotion in our readers which we ourselves do not feel, but which we believe we can produce if we use the proper words to describe the scene and the characters. We say, "If I have Helen say this and that she will appear angry in the right degree."

Let us say that you wish to write a scene wherein your heroine displays anger. Forget the words for a minute and visualize the scene just as if you were witnessing a play. Endeavor to see the room, study it till you know how it is furnished, where the windows are, etc. You *see* it. Helen, your

heroine, comes in. Never mind whether you think it might be effective to say that she came in briskly or falteringly. Unless her entrance is "in character" it won't be truly effective. Watch her and see how she comes in.

Does this seem far-fetched? Perhaps so, but only because sticking to closely to character is a difficult thing to do. Helen comes in and sees her supposed friend, Grace. If you are well acquainted with Helen, you know, watching her, whether she will be calm or nervous, or how she will react. Your description of her actions will depend on her character. Knowing Helen and Grace and watching them—that is, visualizing them clearly—and feeling the situation strongly, you know what they will say—you have your dialogue. You invest the scene with reality because it is real to you.

As a rule, when we don't know just how to express a thing, or just what our heroine should say, we have visualized the scene somewhat hazily. If you know your characters and see and feel the situation, the chances are that you will be able to reproduce it.

William McFee Thanks Fate For Early Rebuffs

*They Kept Him from "Piffling Precocity," He Declares, Adding
that the Essential Quality for Authorship is Sand—
Author Should Grow Slowly*

An Interview by Edwin Hunt Hoover

THE quality that makes for authorship," declares William McFee, famous writer of sea stories, "is sand. One needs the ability to keep on writing when his manuscripts come back regularly from publishing houses."

The visitor, sizing up Mr. McFee, inclines to the conviction that this celebrity has not only sand, but brawn—physically and mentally. He stands close to six feet, and probably weighs two hundred pounds. On his smooth, bronzed face is the immutable stamp of the outdoors, and the prognathous jaw—slightly undershot—is a constant contradiction to the whimsical humor in his eyes. He is full of the zest of life, and, despite a deafness that would ordinarily handicap a person in the pursuit of knowledge, little escapes him that would add to the amazing store of information he possesses. He is as full of ideas as the well-known dog is of fleas. He could, no doubt, discuss with equal facility the latest governmental scandal in Timbuctu or the price of bananas in Constantinople. He knows the Moslem, the Greek, the French, British, American, the Viennese, the landlubber and the sailor. Their psychology has been revealed to him by intimate personal contact and observation. He understands the sea and its moods best of all, because he was born aboard ship, is the son of a sea captain, and has followed the sea all his life. He will not state definitely that he has retired from the big waters even yet, though he concedes that the business of writing and lecturing is making such demands on his time that it is impossible to tell what the future may have in store; but he "can get a job" at sea any time he wants it. He takes pride in this fact.

Mr. McFee's "sand" is witnessed in the

fact that while "Casuals of the Sea," perhaps the most noteworthy of his books, and "Alien," reputed to be a classic of its kind, were being returned with utmost regularity by discerning editors, he was busily engaged with a third book manuscript. Indeed, so regularly and promptly were the manuscripts sent back that he decided his vocation of sea-going engineer was better suited to his talents, and certainly more remunerative than authoring. For nearly two years he did not put pen to paper, literally, for the original drafts of all his stories are written with pen and ink. Then "Casuals of the Sea" sold to Doubleday, Page & Company by reason of the persistence of Christopher Morley, then a reader on the staff, who declined to be deprived of his "find."

Mr. McFee chuckled. "Mr. Doubleday declared that it wasn't possible to transact any business in executive session until Chris Morley got through telling us about 'Casuals of the Sea.'"

The manuscript was accepted. Forthwith a market and a public were established. So was William McFee, for "Casuals of the Sea" was no flash in the pan. The author had more stories to tell—big, gripping, humorous, lifelike, entertaining tales of the sea and its people. Critics and the reading public agreed on the merits of his books. "Command," his latest contribution, is said to find him at the zenith of his power.

IN Mr. McFee resides a sense of gratitude. To his "discoverers" he gives full credit. He has little to say for or about himself except in an abstract sort of way. He refers, in his dedication of "Harbors of Memory," to Christopher Morley as the man who "resuscitated" him, for he felt that he was

"sunk" in the sea of oblivion had it not been for the helping hand extended at a time when hope was gone. Toward his publishers and literary agent he feels a real affection.

Regarding the methods of American and English publishers, Mr. McFee had some interesting comments to make:

"My English publisher regarded advertising as *vulgar*. The business was a polite affair. On three books that he printed, there was a sale of six thousand volumes—to public and circulating libraries. He considered that a sale of two thousand copies on each novel was a good piece of business and he aspired to nothing more. He wouldn't even print any more. "My royalties amounted to twelve pounds six," less than sixty-one dollars. "In the United States the sale on those books alone has been, to date, more than ninety thousand—but it wasn't done by keeping their publication a secret from the public. It was done by advertising. If people don't know about a book they won't read it."

THE author is astounded at the number of writers in the United States. He says that "breaking in" is easy on this side of the Atlantic compared to the prolonged apprenticeship abroad for writers. His home has been in New Jersey since 1910, and he has a well-developed sense of American humor and slant on life in general; but he is decidedly English in nativity, experience and accent.

It is his belief that an author should grow slowly in his art. And he considers that the best thing that ever befell him was the failure of his first literary efforts twenty-three years before his "arrival." He had lived so short a time and knew so little to write about that he is convinced he would never have done anything beyond "a few volumes of piffling precocity" if his early contributions had met with success. But since that time he has lived hugely and his natural inclination to adventure and wander into the far places of the earth has been gratified. He is now qualified by experience to write things far different from those he was inspired in youth to write from imagination.

He is an omnivorous reader and considers the ability to absorb literature essential to the attainment of success in writing.

This is the one opinion he expressed without suggesting: "One can't be dogmatic about it." In the matter of writers being "born, not made," he is quite certain that "one can't be dogmatic."

"Who is there to say that one person can write and another cannot?" he inquires. "Many are having their works published now who, in my opinion, should not be writers. Many others, who undoubtedly have the qualities to succeed, don't write at all, or are handicapped by circumstance."

He is equally positive that "one can't be dogmatic" regarding the standards of one nation as opposed to those of another. An attitude of superiority by an American toward English methods or personality, or *vice versa*, makes for a narrowness of vision and lack of sympathy that forbids a true perspective. This distorted vision, he believes, is responsible for the quarreling cliques of writers.

"The American 'hero' of a decade or more ago must be without sin. His acts must be inspired by the highest motives and his character must be unsullied. Then came the revolutionary school that went to the opposite extreme and wrote about coarseness, vulgarity and filth, contending that the world was made up of that sort of thing. Since I have been in this country I have actually met persons who were without sin, but they are no rarer than those without virtue," Mr. McFee grinned.

"Your real writer has within him the same elements of good, bad and indifferent that exist in everyone, and it is his ability to see those qualities in others and understand them that enables him to tell his story. The too-good hero and the too-bad villain are equally false to life. There is a balance somewhere between the two extremes that satisfies realism and gives all the entertainment the public demands."

William McFee has a fine contempt for American litterateurs who despise all things American. Their narrow, garbled mentality, he says, makes him shudder, and when he sees one of them he tells himself: "There, but for the grace of God, go I," thanking the Fates that guided his literary footsteps into failure more than a quarter century ago when his outlook on life was "dogmatic." He visualizes his career as a writer if his early efforts had met with editorial sanction.

"I would have worked for some years on the small-town paper, contributed occasionally by stealth to the metropolitan press, attained a certain notoriety by my radical political opinions, and possibly I should have been patronized by Sir Robertson Nichol or some other literary mandarin, and become the perpetrator of a few volumes of piffing precocity in the manner of Arthur Christopher Benson or the late Dixon Scott—such were my temperament and leanings at that time, had they not been corrected by a healthy plunge into a world of callous operatives, energetic executives, and highly fascinating machinery."

THE ambitious writer, therefore, who is pounding at the doors for recognition, may take heart from the experience of William McFee. It may be that life has in store a tempering process which will transform "piffing precocity" into literature of abiding quality. Mr. McFee's books are rated in the latter class because Destiny was stronger than his own inclinations. Many of his enthusiasts declare him to be the peer of Conrad. Certain it is that when men and women speak of books dealing with the lives of

those "who go down to the sea in ships," the names of Joseph Conrad, Morgan Robertson, Jack London and William McFee are spoken in the same breath.

Whatever evidence may be needed, in addition to public popularity and the approval of seafaring men, as to William McFee's authority to write of the sea is furnished by his personality and characteristics: the rolling gait of the sailor, of which the confinement in lecture hall and hotel room will never deprive him, the seaman's "hitch" to the trousers—futile on land because the belt or suspenders do away with the need for aid to sartorial stability—and the booming of his voice, accustomed through the years to rising above the bellow of wave and wind.

Just now he is in the clutches of a lecture impressario, his tour starting at San Francisco and ending at Seattle. He does not enthuse over the giving of interviews, but, being amiable and gregarious by disposition, he falls victim to the social instinct and his conversation discloses informally many details fascinating to the individual, interesting to the writer, and of value to the public at large.

Writing for the Juveniles

By Anna S. Warner

THERE is one field of writing which is not overcrowded and in which a little perseverance assures a market, and that field is found in the juvenile papers for Sunday-schools. They are not seeking originality—only the best available stories of the type they want.

The average person, urged to write for them, at once produces a story of a sweet wild-eyed innocent chee-ild with a garden, or a flower anyway, who goes to the miser of the town and in beaming love presents it to him or her (a little variety on this point). The miser's hard heart is at once melted by this touch (the first human contact, etc.), and he or she at once gives his or her fortune to buy a church carpet or endow the town orphanage (again variety, you see). This style of story gets the same chilly editorial reception accorded the Booth Tarkington type.

The magazines want stories of child problems, solved by the children themselves, the entire story being expressed in the medium of their world, dealing with dolls, meccano sets, snow-caves, skipping ropes, and baseball bats. They want the stories to hinge on play relations of child with child, not child with mother, or child with teacher. All adult interest, in fact, is best in its absence.

Let the story teach a lesson, but have it positive, not negative. Do not tell of children doing naughty things and being punished. Tell of children tempted to do those naughty deeds but catching themselves up in time and doing right. Then in the overcoming they must see how much better it is to do right—and incidentally how much more profitable. It is that last probably which draws down the anathema on this type of story. But art or no art, true to life or otherwise, it is what editors want.

Tell the story simply but do not write down to the children in a patronizing way. Try to view their problems with the gravity and importance they would. The stories must be real stories with true plots. Sketches are not wanted. Action is most acceptable, but not of the harrowing variety. It is possible for a child to see or even to be in an automobile accident, but that is not wanted here. Tell how Sallie's doll was nearly run over by Bobbie's coaster wagon, and only saved at the last minute by Ned, who had had a quarrel with Sallie and had hoped the doll would be crushed, but awakening at the last moment to his better self, sprang forward and rescued it. This, of course, would be too babyish for the older children. But even there deal with things which surround them in their everyday life.

There are three age classes. First there are the stories for tiny tots from four to nine. These run from about 250 to 600 words. The David C. Cook people prefer from 600 to 900, and a few others will take up to 900 but the great majority prefer under 600. The usual payment is \$1.25 for, say, 300 words. It is a little trick to catch on to writing these, but once mastered they are the easiest of all to turn out. Keep them simple and with much less conversation than for the older ones. Have both boy and girl characters. One of the best points to stress in these is unselfishness in sharing toys. While stories of pets are good, as one editor explained, he did not care to use them in more than one-fourth of his stories; yet they were featured in over three-fourths of the manuscripts submitted. That tells its own tale.

The next class is of the junior age, from nine to twelve. The range is wider but still kept in the world a child of this age lives in. The length runs from 1000 to 1700 words. Here again the David C. Cook

people prefer longer ones, up to 2200 words, and some others will take that length. But a story between 1250 and 1700 is much more salable. Nearly all issue separate papers for the boys and for the girls.

The last age is the senior, from twelve to eighteen. Lengths vary greatly in this class, according to the strength of the story. But it is doubtful if one over 3000 would ever sell, and around 2000 is as long as is apt to get over. The range of subjects is very wide. Let teamwork be prominent, also school and class loyalty; play up the group spirit. Love stories are refused. It seems hardly necessary to caution against referring to dances, theaters, card-playing, or anything subversive of church teachings.

All the religious publishing houses issue these three types of papers, which conform to the Sunday-school department grading. And the number of different houses in the market is amazing. I have referred so often to the David C. Cook people, not because they lead the field in price, although they are a large market, but because they are so explicit in their requirements and so willing to explain them. The rates all the papers pay are usually quoted low, but the beauty is the certitude of the market; if one place doesn't take the manuscript another will. Pay, as a rule, is on acceptance. Editors of these magazines are the only ones I know of who are really begging for stories. They get up contests to encourage writers to send to them; they issue pamphlets explaining their needs. If your manuscripts show any promise they will go to unusual lengths to explain where, if anywhere, you have failed. A large number of them use rejection slips with space for checking the reason for nonacceptance. One editor—though he accepted my stories, I had no idea that he realized my existence—even called on me in person when passing through town.

Next Month

The first hundred stories sold are the momentous stories in an author's life. After passing this century mark the writer, as it were, has proved himself, and his future ability to turn out salable manuscripts may almost be taken for granted. He has mastered his technique, found his field, and established his name with the editors.

Howard Philip Rhoades, a short-story writer with whose name the majority of fiction readers probably are familiar, found himself looking back in retrospect upon experiences gleaned during the writing and sale of his first hundred stories. The outcome was an article of great practical value and interest which THE AUTHOR & JOURNALIST was glad to secure for publication. It will lead off the contents of the April issue.

What the Reader Wants

By H. Bedford-Jones

IN "This Simian World" Clarence Day comments shrewdly on the monkeylike curiosity of human beings—"their swollen desire for investigating everything"—which he plausibly takes to be their dominating trait. Nothing is indifferent to all men, from the chemical composition of the remotest star and the Tibetan shoe trade in the eleventh century to the rules of mah jong and the fourth dimension. Therefore, it seems, no book which conveys information of any nature can fail to find readers; there are men and women who long to know about life in Paphlagonia under Nicephorus III, and there are those whose curiosity attaches to life in Nebraska under President Cleveland.

I quote the above from an article in the *New York Evening Post Literary Review*, by T. K. Whipple. It is worth a rereading by fiction-writers. Then, remember Lord Rosebery's statement that the function of a book is to furnish information, literature, and recreation—which may and should apply to magazine fiction as well.

These quotations came to me with especial force in the midst of a discussion with the editor of one of our most popular fiction magazines, on the same subject. I shall not quote his letters literally but in conversational form. He has made a big success of his magazine and should know his business; but I've noticed that often, after a man does make a big success, he gets some very peculiar notions.

The discussion arose over a series of stories which embodied some abstruse and little-known facts about the world. I found them of interest, delved them out with much labor, and wove stories around them. The editor rejected the stories and then lectured me.

"I'd like to use more of your stuff," he began, "but instead of having any plot, most of it consists of a lot of incidents built around some fact that nobody cares about—just like these stories."

"Perhaps that is why other magazines and most readers seem to like my stuff," I countered maliciously. "It isn't the excellence of my writing that accounts for its sale, and you are correct in saying that I'm mighty poor at plots."

"Well, our readers have to have plenty of plot," he said.

"You mean, you happen to think they do," I reminded him. "As a matter of fact, they are the same people who read other magazines. They don't read yours because it furnishes plot, but because the stories interest them. I try to put into a story what interests me, and I find that it usually interests the readers."

"Well, it won't do for our readers," he stated. "Another trouble with your stories is that they are pedantically correct. It's all right to use an island in the Indian Ocean, but you go into all kinds of detail about that island, and then raise a holler if I cut out what is not necessary to the story."

"Sure," I said gleefully. "Out of a thousand readers perhaps three will know that my description of that island is absolutely correct—and they'll read my stuff, afterward with more enjoyment. Perhaps ten others will look it up and find it is correct, with the same result. Perhaps five hundred others will take for granted that I know my business, will learn some interesting facts, and will like the story in consequence. But what takes place if you cut out what you don't happen to think essential to the plot of the story? Why, my own particular following of readers are disappointed. They are used to finding in my stories stuff that is not essential to the story."

"That may be," he returned, "but it won't go with our readers."

"Either, then, your readers must be limited intellectually, or you have a wrong impression of their likes and dislikes," I said testily. He grinned at that.

"I've been twenty years learning my business, and I refuse to get all het up because you and I disagree. For that matter, our readers aren't highbrows."

"I think that you're exactly fifteen years behind the times," I said good-humoredly. "You're still back in 1909 when a magazine story had to be bare plot. Still, you pay the money, and you should certainly get the sort of stories you want. I'll only mention one more thing, and then make a prediction. In

the past several years, you have turned down seven of my longer stories—and each one has been bought by Blank Magazine.”

Blank Magazine is this particular editor's rival, only such an admission would not be good business ethics from his point of view.

“The prediction,” I concluded, “is that this series of stories will not only be bought by Blank Magazine, but will gain high favor with their readers, who are also your readers.”

“It may be,” he said, “Blank Magazine does some queer things sometimes.”

Well, Blank Magazine bought the stories, and there you are.

Just what does all this go to show? Noth-

ing much, except that there is no disputing about taste, and that fiction-readers do like to learn old facts which are facts.

No two fiction-writers please their readers for identical reasons, because men are individual critters. Some writers, like Gordon Young, have a genius for making their stories tense with suspense; others depend on intricate plot; others, like Hugh Pendexter or Charles Beadle, have a minute knowledge of history or Africa which they translate into fictional terms. The opportunities are unlimited. What interests the writer himself will find interested readers; the talent which is his, will make its appeal to his audience. So, at least, I believe in spite of anybody.

A British Market Directory

Compiled by Charles B. McCray

THE following directory of leading British literary markets is as nearly up to date as it can be made in view of the length of time required to gather the information. Naturally writers cannot expect to find the proper markets for their wares without being familiar with the magazines, but the requirements here stated will aid in the intelligent submission of material. Because of their distance from the English markets and other considerations, authors located in the United States usually find it more practicable to submit through agents. British agents, however, naturally prefer to undertake placing the work of writers who have proved their ability by placing work in America.

Last month's article on “Selling in England,” by H. Bedford-Jones, described conditions surrounding the submission of literary material in England, and contained suggestions for marketing foreign serial rights with which writers should familiarize themselves. No attempt is made here, except in certain instances, to indicate the rates and methods of payment of specific magazines. As Mr. Bedford-Jones stated, rates paid in England usually are low—one cent a word being considered very good money—and the majority of English magazines follow the “pay on publication” plan, which happily is becoming obsolete among publications of real standing in America. Many prefer to have a synopsis submitted in advance of material.

Although the following is an independent compilation, due acknowledgment is made for assistance obtained from “The Writers' and Artists' Year-Book,” published by A. & C. Black, Ltd., 4, 5 and 6 Soho Square, London, W. 1., and thanks also are extended to the editors who so kindly co-operated.

“England” should be added to all addresses here given. There is a London in Ohio!

Adventure, Dundee & Thomson House, 12 Fetter Lane, London, E. C. 4. Lively, up-to-date short-stories; long complete stories 16,000 words, serials, series.

Adventure Library, 8-11 Southampton Street, Strand, London, W. C. 2. Book rights of exciting stories for boys, about 40,000 words.

Altersgate Primitive Methodist Magazine, 26 Holborn Hall, Gray's Inn Road, London, W. C. 1. A family magazine containing serials, character studies, articles on general subjects, short-stories, notes, reviews, and all kinds of popular home reading. Serials 60,000 words; articles 1300-2000; verse; children's page matter.

Aldine Football Stories, 1-3 Crown Court, Chancery Lane, London, W. C. 2. Detective tales complete, 20,000 words, with unusual characters.

Aldine Football Stories, 1-3 Crown Court, Chancery Lane, London, W. C. 2. Football stories with strong plots, 26,000 words.

Aldine Racing Novels, 1-3 Crown Court, Chancery Lane, London, W. C. 2. Novels of the turf, 45,000 words, preferably with love interest. Book rights of serials considered.

All Sports Illustrated Weekly, Fleetway House, Farringdon Street, London, E. C. 4. News and brightly written articles on all sports in season; serials, short-stories. Serial installments 5000-6000 words, articles 500-3000 words. Life stories and reminiscences of prominent sportsmen used.

Answers, Fleetway House, Farringdon Street, London, E. C. 4. Out-of-the-ordinary articles, 400-1400 words; one tensely dramatic serial, 6000-7000 words each installment; short-stories, 2000 words.

Answers Library, Fleetway House, Farringdon Street, London, E. C. 4. Dramatic complete stories, 25,000 words; occasional serials, installments 5000-6000 words.

Blackie's Boy's Annual, 17 Stanhope Street, Glasgow. School stories, 20,000-5000 words; articles on travel and adventure, 3000 words.

Blackie's Girls' Annual, 17 Stanhope Street, Glasgow. For girls 14 to 17 years; stories, 2500 words; articles up to 3000 words. No silly sentiment or vulgarity.

Blackie's Children's Annual, 17 Stanhope Street, Glasgow. Ages 6 to 12. Stories 300-1500 words, of human interest; short verse.

Blackie's Little Ones' Book, 17 Stanhope Street, Glasgow. Ages up to 6 or 7. Simple, bright stories 250-600 words; humorous verse.

Blackwood's Magazine, 37 Paternoster Row, London, E. C. M. Fiction based on themes of sport, travel and adventure; criticism; history; articles on domestic and foreign politics, naval and military matters, 6000-10,000 words; occasional verse.

Blue Magazine, 31 Lancaster Place, Strand, London, W. C. 2. Fiction, 2000-6000 words.

Bow Bells, Fleetway House, Farringdon Street, London, E. C. 4. Complete stories, 15,000 words, of strong, dramatic character appealing to women. Stage, mill and shop tales featured; serials, 6000 words each installment; series of short-stories, 4000 words each.

Boys' Friend, Fleetway House, Farringdon Street, London, E. C. 4. Serials, 5000 words each installment; school life, exploration, detective and general adventure themes; short-stories, 4000 words; articles, 1200-1500 words.

Boys' Friend Library, Fleetway House, Farringdon Street, London, E. C. 4. Complete adventure, detective, or school stories, 70,000 words.

Boys' Magazine, 46 Shoe Lane, London, E. C. 4. Thrilling stories of sport and adventure.

Boys' Own Library, 1 Crown Court, Chancery Lane, London, W. C. 2. Sports; school stories, 28,000 words.

Boys' Own Paper, 4 Bouverie Street, London, E. C. 4. Articles of 1000 words on games, sports, hobbies; short-stories, 2000-4000 words; serial arranged for in advance; suggestions and synopsis first. A preliminary letter advisable. Contributors informed that material will be held some time for consideration.

Boys' Pictorial, 93 Long Acre, London, W. C. 2. Adventure, school, sport and detective; serials and short-stories; bright paragraphs and news articles; novel photographs. Stories, 3500 to 4000 words; articles, 600 words.

Boys' Realm, Fleetway House, Farringdon Street, London, E. C. 4. Sporting serials, 7000 words an installment; occasional short-stories, 6000 words; short sporting articles and series.

British Boy's Annual, La Belle Sauvage, Ludgate Hill, London, E. C. 4. Well-written school and adventure stories, 3000-5000 words, for ages 12 to 16. Up-to-date articles—Australian or Canadian setting—given special consideration.

Bubbles, Fleetway House, Farringdon Street, London, E. C. 4. Simply written stories for young children, average 1000 words. Serials, 2300 an installment.

Bulldog Library, 8-11 Southampton Street, Lon-

don, W. C. 2. Detective stories, 38,000 words. Submit synopsis of main plot first.

Buffalo Bill Novels, 1 Crown Court, Chancery Lane, London, W. C. 2. Wild-West stories.

Butterfly, Fleetway House, Farringdon Street, London, E. C. 4. Stories of dramatic or humorous type, 1000-3000 words; mystery or adventure serial, 2500 words an installment.

Bystander, Graphic Buildings, Tallis Street, London, E. C. 4. Stories, 1000 words, modern setting preferred; humorous skits of topical nature.

Captain, 8 Southampton Street, Strand, London, W. C. 2. Stories of school life and adventure, 2000-5000 words; articles not over 2000 words.

Cassell's Children's Annual, La Belle Sauvage, Ludgate Hill, London, E. C. 4. Well-written stories of fairy, school and adventure types, 500-1500 words, for ages 5 to 10; bright verse considered.

Cassell's Magazine of Fiction, La Belle Sauvage, Ludgate Hill, London, E. C. 4. Lively stories; complete novel, and some verse.

Catholic Fireside, 8 Bouverie Street, London, E. C. 4. For home reading. Fiction, essays, archaeological or historical articles, 3000-4000 words.

Catholic Home Journal, 12 Bouverie Street, London, E. C. 4. Short-stories and articles, 1500-2500 words.

Chambers' Journal, 339 High Street, Edinburgh. High-class full-length novels; short-stories, 2000-12,000 words; articles on travel, sport, popular science, topics of current or general interest, 2000-3000 words. Controversial side of politics or religion barred.

Champion, Fleetway House, Farringdon Street, London, E. C. 4. Adventure serials, complete stories of 15,000 words, with action and ample scope for line illustrations; serial. Before submitting stories, send outline and first 3000 words.

Chapbook, Poetry Bookshop, 35 Devonshire Street, London, W. C. 1. Poetry, dramatic comment, short plays, imaginative prose, critical articles. No fiction.

Chatterbox, 3 Paternoster Buildings, E. C. 4. Healthy features for children, 8 to 16 years, 600-1200 words. No fairy tales. Preliminary letter desirable.

Chick's Own, Fleetway House, Farringdon Street, London, E. C. 4. For tiny children; serial, 750 words an installment; short-stories, 600 words.

Children's Newspaper, Fleetway House, Farringdon Street, London, E. C. 4. Topical and semi-scientific articles; short-stories, 500 words, for the very young.

Children's Companion, 4 Bouverie Street, London, E. C. 4. Instructive articles, short-stories not over 1500 words; verse.

Chips, Fleetway House, Farringdon Street, London, E. C. 4. Human, industrial, healthy sport, industrial and adventure stories, 1200 words; serials, 3000 words each installment.

Christian Herald, 6 Tudor Street, London, E. C. 4. Curiosities; items of religious or adventurous character with photographs if possible; 3000-word stories, religious or temperance themes.

Christian Messenger, 26 Holborn Hall, Gray's Inn Road, London, W. C. 1. For home reading; serials, 42,000 words; articles, 1600 to 2000 words; verse, children's page.

Christian Novels, 2 Hind Court, Fleet Street, London, E. C. 4. Fiction with incident and action of about 30,000 words.

Christian Novels Library, 2 Hind Court, Fleet Street, London, E. C. 4. Dramatic stories, moral, 30,000 words.

Chuckles, Fleetway House, Farringdon Street, London, E. C. 4. Serials, 3000 words each installment; short-stories, 1200 words, adventure, school and fairy themes.

Chums, La Belle Sauvage, London, E. C. 4. Humorous, school and adventure serials and short-stories, 3500 to 6000 words.

Colour Magazine, 53 Victoria Street, London, S. W. 1. Fiction, 1500-200 words; articles and verse.

Comic Cuts, Fleetway House. Comic sketches; human serials.

Comic Life, Fleetway House, Farringdon Street, London, E. C. 4. For young folk. Adventure, detective or sporting serials with 4000-word installments.

Complete Story-Teller, 23 Henrietta Street, London, W. C. 2. Novels 20,000 words, and short-stories 3000-12,000 words.

Cornhill Magazine, 50 Albemarle Street, London, W. 1. Serials, short-stories; articles on travel, science, society, literature, 4500 words.

Court Journal, Dudley House, Southampton Street, London, W. C. 2. Humorous fiction, articles, jokes, sporting news items.

Dainty Novels, 11 Gough Square, London, E. C. 4. Novels for young girls, 20,000 words, with pathos and strong love interest, middle class settings.

Detective Magazine, Fleetway House, Farringdon Street, London, E. C. 4. Detective and adventure articles, stories and serials.

Empire Review, St. Martin Street, London, W. C. 2. Articles, short-stories and poems. It somewhat resembles our *Atlantic Monthly* in make-up and grade of material used.

English Review, 18 Bedford Square, London, W. C. 1. Verse, essays and short stories of literary merit and style.

Everyday, 3 Paternoster Buildings, London, E. C. 4. Boys' and girls' stories, 800-1200 words; articles, 800-1000 words, and true anecdotes.

Everywoman's, 93 Long Acre, London, W. C. 2. Stories, 2000 words; articles, 500-1000 words, with a domestic interest.

Family Herald, 23 Henrietta Street, London, W. C. 2. Articles of general interest; short-stories, 2000-1000 words; serials, 50,000-80,000 words; children's stories, verse. Must be free from religious or political bias.

Family Herald Supplement, 23 Henrietta Street, London, W. C. 2. Short-stories; novels, 20,000-25,000 words; occasional serials, 50,000-80,000 words.

Family Journal, Fleetway House, Farringdon Street, London, E. C. 4. Domestic, sympathetic serials of 4000 words an installment for working-class readers; sentimental stories, 2000 words; humorous stories of a homely domestic type; short articles of practical home interest.

Family Story-Teller, 23 Henrietta Street, London, W. C. 2. Complete stories.

Football and Sports Favourite, Fleetway House, Farringdon Street, London, E. C. 4. Serials, 4500 words an installment, of sporting interest, combined with love, adventure, or mystery.

Football and Sporting Special, Fleetway House, Farringdon Street, London, E. C. 4. Serials, short-stories, series, with football interest; short, pithy news articles.

Football and Sports Library, Fleetway House, Farringdon Street, London, E. C. 4. Complete stories of 60,000 words with strong sporting interest.

Forget-Me-Not Novels, Fleetway House, Farringdon Street, London, E. C. 4. Strong, dramatic love stories of 18,000 words, usually with working girl heroine; occasional short-stories.

Friendship Library, 8 Southampton Street, London, W. C. 2. 40,000-word stories of strong domestic or love interest.

Funny Wonder, Fleetway House, Farringdon Street, London, E. C. 4. Serials and comic sketches.

Gaiety Magazine, 10 Adam Street, Adelphi, W. C. Stories, articles, poems.

Gentleman's Journal and Gentlewoman's Court Review, 26 Shaftesbury Avenue, London, W. C. 1. Short-stories, 1500-3000 words; articles, 1000.

Girls' Favourite, Fleetway House, Farringdon Street, London, E. C. O. For teen-age girls. Office, home and outdoor serials, 6000-word installments; articles, 500-750 words.

(To Be Concluded Next Month)

Another important article on the April contents page will be "Teaching Short-Story Writing in the Colleges," by Professor W. F. G. Thatcher of the English department, University of Oregon. It deals with the subject in a manner—not in the least pedantic—that we believe will prove definitely helpful, not only to other teachers of short-story writing, but to those who are earnestly engaged in teaching themselves to write good fiction.

H. Bedford Jones calls A. H. Bittner "the big boy on the AUTHOR & JOURNALIST title page." Mr. Bittner's articles invariably bring a flood of appreciative letters following their publication. His next article—to be published in an early issue is entitled, "Stories that Live." Watch for an announcement of special interest concerning A. H. Bittner.

The Barrel

Out of Which Anything May Tumble

From the Editor's Mail

THE AUTHORS' LEAGUE OF AMERICA (Inc.)

New York, January 30, 1924.

Willard E. Hawkins, Esq.,
Editor THE AUTHOR & JOURNALIST.

My dear Mr. Hawkins:

Permit me to extend to you the congratulations of the Authors' League on the stand which you have taken in reference to scenario-school advertising. That was a splendid statement in your January number. With best wishes,

I remain sincerely yours,
ERIC SCHULER, Secretary.

New York, January 23, 1924.

Editor, AUTHOR & JOURNALIST.

Dear Sir:

We have been very much interested in the article by William MacLeod Raine in your January issue entitled "A Defense of the American Tradition."

We should like to give this article the widest possible publicity and we have accordingly wired you as follows: "May we have permission to reproduce as circular with full credit article by Raine on Emerson Hough in your January issue?"

Our plan is to make a facsimile leaflet of the two pages and of course we shall be glad to print on the front page whatever credit notice you desire.

We wish particularly to put the article into the hands of the editors of book review departments everywhere, as we think the method which some of them use, of turning books for review over to people who are wholly incapable of handling the subjects, is unfair.

Yours very truly,
D. APPLETON & COMPANY.

☆ ☆ ☆

Newspaper Comment On Our Stand

IN REPRINTING a large portion of the article by A. G. Birch in our January issue on "The Closed-Shop Policy in Filmdom," the Baltimore *Evening Sun* of January 28 over the signature of "Q. E. D." moving-picture critic of the *Sun*, devoted a great deal of space to its discussion. Readers who hoped to find "a royal road to Parnassus" through photoplay writing were advised to invest in the current issue of THE AUTHOR & JOURNALIST before buying their ticket.

We have received clippings from leading newspapers in all parts of the United States commenting on the "Militant Number" (quite as many seemed interested in the "Defense of the American Tradition" as in the scenario-school controversy), but the Baltimore *Sun*, with its nearly two columns of quotation and discussion, seems to have led all the rest in the amount of space devoted to the subject opened by our review of the scenario situation.

Adopts New "Assignment of Copyright"

ANNOUNCEMENT has just been made of the sale of the stock control of New Fiction Publishing Corporation, publishers of *Popular Radio*, *Snappy Stories*, and *Live Stories*, to Douglas H. Cooke of New York. The new directors of the company are Douglas H. Cooke, Clark S. Jennison and Harvey Fisk of Harvey Fisk & Son, bankers, George d'Utassy, H. B. Emerson, E. R. Crowe and Kendall Banning.

One of the first policies announced by the new management provides for the issuance to all authors of the "Assignment of Copyright" form that has so long been advocated by the Authors' League. This is said to be the first publishing house to adopt this policy, which has the endorsement of all writers.

The policies of the monthly magazine, *Popular Radio*, edited by Kendall Banning, and of the semimonthly *Snappy Stories*, edited by Miss Florence Haxton, will remain unchanged. *Live Stories* will be converted to a monthly, beginning with the April issue, and will be edited by Howard E. Morton, for many years connected with the Hearst newspaper service. Kendall Banning continues as the editorial director of all three magazines.

Prompt decisions are being rendered on manuscripts—usually within forty-eight working hours—and payment is now being made promptly at specified dates.

The "Assignment of Copyright" form adopted provides for the releasing of *all rights* to the author except that of publication in the magazine for which the story is specifically purchased. It is a simple form reading as follows:

ASSIGNMENT OF COPYRIGHT

We, the undersigned, in consideration of the sum of one dollar to us in hand paid and receipt whereof is hereby acknowledged, do hereby assign, transfer, grant and convey to.....the copyright taken out by us on a work entitled.....together with all rights now existing or which may hereafter come into existence except the right of publication in *Snappy Stories*.

The said copyright is included under the blanket copyright taken out by us in *Snappy Stories*, for....., 192.....

NEW FICTION PUBLISHING CORPORATION

New York.....By.....

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The Shock of Seeing Your Favorite Novel Filmed

EXCEPTION has been taken to our recent comment that few published novels are adapted for the screen. This probably is a matter of opinion, but the producers seem to uphold our view by the liberties they find it necessary to take in transferring fiction to the silver sheet.

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ler—then throwing away all except the well-advertised title and a few of the characters.

It may be assumed that this arises from the fact that the novel as written cannot be satisfactorily screened—certainly an argument in favor of screen originals.

What Homer Croy thinks about the motion-picture version of "West of the Water Tower," we do not know; but an admirer of his novel is likely to experience acute nausea upon witnessing the "retouched" version put forth by the Goldwyn Company. Not that the picture is worse than the average, but that it has only a remote resemblance to the cross-section of life contained in Mr. Croy's justly famous novel.

Few novels have suffered so disastrously at the hands of the "adapter." The novel had no plot. Goldwyn has generously supplied one—a creaky, mechanical affair, but nevertheless a plot. The novel had a theme. Goldwyn has carefully deleted it. The novel tells one story—the screen production tells another. When Harry Leon Wilson reviewed the book, he declared that it could never be filmed. Probably he was right. We understand that the Goldwyn Company paid \$25,000 for the screen rights. No doubt they feel well satisfied with their bargain, but \$25,000 is almost a record price to pay for a title.

The time is surely coming when the author can demand of a producer not only money but also a guarantee that the story produced as a photoplay shall be the story the author actually wrote—and not some other story under the same title. The public as well as the author is entitled to this protection. In fact, the time is already at hand, judging from the following item, for which we are indebted to *The Publisher's Weekly*:

AUTHOR WINS MOVIE TITLE CASE

THE right of an author to compel a motion picture company to handle his stories properly, and to pay him damages if this is not done, was upheld by the Appellate Division in a suit brought in New York by Frank L. Packard against the Fox Film Corporation. One cause of action alleged that Packard wrote "The Iron Rider" and the Fox Company used the title for an entirely different story which he did not write. He sued for \$50,000 damages. Justice Merrill, writing the opinion, said, "When defendant exceeded the rights thus acquired, and used plaintiff's name in connection with an entirely different story, defendant was appropriating something that it had not purchased from the plaintiff and for which it had given the plaintiff no value."

In the second claim, for \$25,000, Packard alleged that the Fox Company used his story which he called "The Iron Rider," for another film named "Smiles Are Trumps," and used his name in connection with it. In this case the Court said, "The unauthorized use of the plaintiff's name in connection with a story of different title was a distinct damage to the plaintiff."

Where Do They Go?

THE greatest mystery in the publishing industry is why magazines go astray. The utmost care in making address stencils, in checking the lists before they are turned over to the mailing

department, and getting the magazines to the post office, seemingly avails but little. Never an issue goes forth but that some good subscribers fail to receive their magazines.

It appears that our January issue (which we consider perhaps the most important issue ever mailed from this office) was particularly marked for misfortune in the mails. So many have notified us that they failed to receive their copies, and we have forwarded so many duplicates in their place, that our reserve supply has been practically exhausted.

If any good friends received extra copies which they do not need, and will mail them to us, they will earn our gratitude.

★ ★ ★

One Way to Help the Magazine to Grow

EVERY once in a while we are seized with an idea. This one seems to us especially good.

If loyal readers of THE AUTHOR & JOURNALIST who have purchased books, typewriters, or service offered through the magazine, directly or indirectly as a result of reading its advertisements, will drop us a line telling about it, we shall soon have a volume of data on hand sufficient to convince hesitating advertisers that it pays to carry space in THE AUTHOR & JOURNALIST.

The result—more advertising (of a type acceptable to us) and a bigger and better magazine.

The following note just received from a Chicago reader suggested the idea, which we hope will inspire emulation. The Chicago man writes:

"Mr. Hawkins. If Remington people tell you that back-page ad. doesn't pay, tell them you know one guy that the next day after he got the issue and noted the standard keyboard feature bought one from the Chicago office without bothering to send in the coupon."

* * *

Naturally, this suggestion applies also to those who may have answered an advertisement and received unsatisfactory service. Such reports will help us to eliminate unworthy advertisers who may occasionally get by our advertising censorship.

★ ★ ★

Organization Formed to Combat Censorship Evils

A National Council to Protect the Freedom of Art, Literature and the Press has been formed for the purpose of actively waging war on the censorship menace, which threatens many of the arts and professions. George Creel is chairman of the Council, a development of a Joint Committee for the Promotion and Protection of Art and Literature formed a year ago.

The Council includes the Authors' League of America, Inc.; Actors' Equity Association, Inc.; American Dramatists, National Publishers' Association, Inc.; Cinema Camera Club, Printing Trades Union, American Federation of Musicians, Motion Picture Producers and Distributors of America, Inc.; New York Employing Printers' Association, Guild of Free Lance Artists, Motion Picture Directors' Association, and the Screen Writers' Guild.

In announcing the new organization, Mr. Creel said in part:

"It is not only proposed censorships that will be

ARE YOU A REJECTION SLIP COLLECTOR?

Rejection slip collectors are those who least expect it. An author once had received enough rejection slips to fill a mattress, yet he did not know why he was a rejection slip collector. We asked him to let us see his story, but he refused and said: "I hate to pay for the advice of a critic and not be able to sell my story." We didn't see him again for about two years. One day he dropped into our office, looking rather pessimistic, down-and-out. He frankly admitted to us that he had sent his story all over the world, and, having failed to sell it, had finally sent it to a certain concern that cheated him out of \$38.50, and he did not know of it until his story was returned with the admission that it could not be sold. He was a pathetic figure. He was anxious to learn what was the matter with it—why his story could not be sold even by those who promised him they would. Through our

REAL HELP AND HONEST SERVICE

he was helped to reconstruct and sell his story for \$150.00. He learned his lesson, and now he says: "If I had listened to your advice when I first came to you two years ago, I should have saved my money and known the truth about my work. I was such a hard-headed man that in trying to save my money, I actually spent more and didn't get anywhere. Without your REAL HELP and HONEST SERVICE I should have never succeeded as author."

HOW ABOUT YOU?

If you are a rejection slip collector; if you are wasting your time and money and don't get anywhere; if you are deceived and misguided; if you consult sharks and mere clerks, thinking them to be critics; if you can not sell what you write, and if you are tired sending your manuscripts from editor to editor, then it is time for you to consult experienced men and obtain their help in improving and selling what you write—to get them to show you how to unlock the iron gates to

SUCCESSFUL AUTHORSHIP

Our REAL HELP and HONEST SERVICE has helped authors to make their literary aspirations a reality. What we have done for others we can do for you. Our service to authors is more fully explained in our booklet, entitled

"HINTS FOR WRITERS"

It contains a gold mine of information and advice for professionals and beginners—advice that has NEVER been given by any critics as yet. If you are an author you owe it to yourself to write us for a copy. It is free. Twenty thousand authors have received a copy of it, and have learned how to save their money from wolves in sheep skins; how to make their literary aspirations a reality, and how to sell what they write. Send for your copy—TODAY!

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The Importance of Situation
Story Sources

Determining the Angle
The Use of Human Interest
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fought, but the repeal of existing censorship laws will be urged. It is the principle of censorship itself that we hope to crush, for the censoring of any one form of expression carries a threat of censorship for every other form of expression.

"Even were censorship less than lawless—less an attack on the dearest rights of the citizen, less of a menace to enlightenment of public opinion—it stands condemned by reason of its unfailing stupidity and inevitable futility. It is an attack upon liberty, doubly dangerous because it is made in the name of morality.

"This is in no sense a movement in favor of license or a campaign for special privileges. What we protest against—what we are formed to fight—are persistent and ill-considered attempts to set aside this law in favor of the bigotries of personal prejudice and attacks upon liberty masked as attacks upon license.

"There is already ample protection for the public, for Federal and State statutes and municipal ordinances contain specific prohibition against the obscene, lewd and lascivious, whether expressed in the printed words, plays, paintings or motion pictures. Unwise restraints upon art and literature are a menace to knowledge; unwise restraints upon public opinion are a menace to liberty."

☆ ☆ ☆

Slightly Edited

ADMIRER: Was that your story I read in this month's *Skyrocket*?

AUTHOR (whose manuscript has been butchered by the editor): Well, the italics are mine.—*Life*.

The Wit-Sharpener

Prize Contest Report

NINETY per cent of the contestants seeking to solve Tom Blake's dilemma—as presented for the January Wit-Sharpener—devised some sort of frame-up on the part of Daly, the crooked politician, which lured or abducted Miss Blake to the notorious roadhouse. The judges decided, with reference to these frame-ups, that, while they made for melodrama and thrills, they were as a rule “not convincing” because the “ganging” of the young lady must inevitably leave a trail which would lead to the instigator—Daly—and bring about worse results to him than the mere losing of an election. (Even if he should win the election by means of his rough work, the revelations of Miss Blake, when she should be released from custody, would bring about impeachments through a revulsion of public opinion.)

Daly, being a far-seeing politician—or at least a fairly intelligent one—would realize that such crude methods could not possibly bring about any lasting benefit. Hence he would not use them.

Practically all contestants gave Blake more authority and importance than usually are inherent in a night editor's position. Responsibility for this, however, rests largely with the original problem, which reads:

Tom Blake, night editor of the influential *Morning Times*, incurs the enmity of Jerry Daly, powerful, unscrupulous political boss of the city, by printing exposures of his election frauds. Jerry swears revenge, and with his men watches every move of Blake and his daughter.

The night before general election, Daly hears that Blake is to print, election morning, a thorough expose of Daly's doings, thereby causing the defeat of the Daly crowd.

Ten minutes before press time, with the story ready for the front page, Blake receives a phone call from a reporter on the *News*, Daly's paper, telling that Blake's daughter, 20, is carousing at a roadhouse, intoxicated, and that if he runs the Daly story the *News* will front-page the story of Blake's daughter.

Blake, nonplused, remembers her saying something about a party, but not where. Again the phone rings, and a woman tells him his daughter is at this wild, unknown roadhouse.

After unsuccessful frantic phoning, he drops into a chair. He can't delay the paper. If the story is omitted, Daly will win, but Blake will save his daughter; or is it a frame-up? What does he do?

First award is given to Miss Mae Traller of Everton, Mo., for natural simplicity of treatment; and for the clever development of having the villainy of Merger serve the ends of virtue and uprightness (in which Tom Blake fell down slightly). The denouement is a bit prosaic, but quite natural, and is one of those things that “might have happened.”

First Prize Winner:

Blake's assistant is Merger, a young man who, unknown to Blake, has been rejected by Blake's daughter, Kathryn. He is greatly chagrined, and has declared to her that she shall some day bow in grief for what she has done. A reporter on Daly's paper also talks to Merger, telling him that if Blake runs the Daly story the *News* will expose the daughter. Two minutes later Blake tells Merger that the story must not go to press. Exact-ing a promise from him to kill it, Blake calls a taxi and rushes from roadhouse to roadhouse in search of his daughter.

Merger sees a way of revenge for himself. Instead of omitting the Daly story, he prints it, getting the paper out on time, believing that the *News* will retaliate with the humiliating story of his former sweetheart. As soon as the story is off press, Merger writes a gloating note to Kathryn, explaining why he did the thing, and disappears.

In the meantime Blake has searched vainly for his daughter, and on his way home obtains a copy of his paper in which he sees that Merger has had the story published. In despair and rage he rushes to the office, where he is met by his daughter, who tells him that as it is only three o'clock, she has dropped in with her chaperon to give him the unique experience of a call from her in the early morning hours. She is on her way home from a party given at the home of a prominent member of society.

Daly and his crowd are defeated, but the *News* has no return story to publish.

Second prize is given to Mr. Ben H. Pelton of Carlsbad, Calif. (an “old offender” at winning in these contests). His solution involves a surprise somewhat similar to that of Miss Traller, but brought about in a different manner.

Mr. Pelton's solution includes a strained and rather hackneyed device for explaining an unpleasant situation. Nevertheless, it is decidedly ingenious.

Second Prize Winner:

Blake reached for his coat and hat, and said to his assistant: “Worliss, I'm going out. Don't go to press for half an hour. Run it as planned, unless I tell you personally to change it. Pay no attention to telephone calls or letters. The power company will cut us off at five o'clock to make the new subway connection; have the paper off by that time.”

Blake's knowledge of local conditions naturally led him to drive first to the “Wayside Inn.” He had guessed right! Arriving at the roadhouse he was met by Daly, who showed him into a room where his daughter and the son of the *Times* candidate for mayor were sitting slumping in each other's arms, both asleep, the remnants of a liquor banquet on a table before them.

Blake was frantic. Daly triumphantly told Blake to telephone his paper to kill the Daly exposure, or

A Course in Writing Articles for the Trade and Technical Press

There is an insatiable demand on the part of trade and technical magazines, farm publications and the like, for concise, well-written articles that carry a message. This type of writing differs from the short-story with its special technique. The checks usually are small, but more easily earned—for those who "know the game." Many know their subjects but are unable to get their copy across with the editors. Others could make good if they knew how to take advantage of their opportunities for gathering material.

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Mr. Sweet developed his acquaintance with the special article field through years of newspaper training. Trade papers and agricultural magazines have published his articles for years. Among them are American Forestry, Western Farm Life, The Breeder's Gazette, The Wyoming Stockman-Farmer, and many other publications. The Rocky Mountain News recently published two series of feature articles by Mr. Sweet, extending over several weeks each, on "Marketing" and "The Middlemen."

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the News would expose his daughter's shame. Blake followed to another room and telephoned, insisting to Worliss that conditions absolutely demanded total effacement of the Daly article. He then turned his attention to his daughter.

At five o'clock Daly said: "All right, Blake, your power's off, and you have pulled a bloomer. It's been a hard fight, but you're licked. Here's your daughter's marriage certificate, ten days old. She and her husband have been dining here since they were married. The coffee was doped, and the banquet was staged after they fell asleep. Today is election day and you are—"

"Daly," shouted one of his lieutenants, rushing

into the room, "here's the Times, with that article all over the front page."

Daly staggered back and snarled: "Good God, Blake, but you're an awful crook." Then he slammed out of the room.

Blake hurried to his office and called Worliss. "I thought I told you to kill that Daly stuff."

"Not personally, sir. Personally means 'in bodily presence.' The call was by telephone."

Mr. Willis K. Jones of Oxford, Ohio (also a "repeater" in this department), comes in for third money. His solution contains at least one unique feature which, in the opinion of the judges, entitles him to recognition.

Third Prize Winner:

Blake decides that Daly's defeat is more vital than protection of his daughter and orders the paper to go to press at regular time with front-page story, run-over on second page, and long editorial against crooked politics. A third telephone message says his daughter is at the Havens, the only notorious roadhouse near by. Blake goes in his auto to investigate.

His daughter is not inside. The proprietor attempts to throw him out and while they are fighting, police friendly to Daly raid the place. A News reporter accompanying them tells Blake the daughter story was a fake, but the accounts of his implication in a roadhouse fight will destroy all influence of his "holier-than-thou" attitude, especially backed up by Daly's latest move.

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Blake is taken to jail and released on bail. He hurries to his paper, reaching it forty minutes after he left. In his absence, before the form was sent to stereotyping room, two masked, armed men held up the composing room and pried the front page. Printers are trying to reassemble it. The paper train has left; another is to leave in twenty minutes. Blake orders the edition printed with its muddled first page. In the biggest gap, he runs a leaded soxed explanation: "This is the work of Daly, who preaches and promises law and order. For his practices, see page two and the editorials."

Blake goes to court in the morning, where a friendly judge, after explanation, dismisses his case. The News appears with a vitriolic article against Blake, but the visible evidence of Daly's own acts on the Times makes his ticket lose the election.

Wit-Sharpener for March

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His first wife, an invalid, was lost with most of the other passengers when her ship struck an iceberg. Two years later Turner married again. He has refused to grant a divorce to Mrs. Bigelow, although she swore she'd rather die than return to her husband. By messenger Turner receives information of her discovery that Judge Turner's first wife was saved, but crazed by shipwreck and exposure is confined in a sanatorium. Mrs. Bigelow threatens revenge by disclosing his consequently illegal second marriage. Summoned to her house, he goes immediately, anxious to discover the truth, but finds that she has committed suicide, naming the Judge as her secret lover. He fears she has also revealed the wreck story. He cannot explain to the police his presence at Mrs. Bigelow's home without confessing the details, thereby losing his wife and the sympathy of his women voters. Without explanation, he alienates his wife's affection and gets undeserved notoriety. He loves both women he married. What shall he do?

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Conditions: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. It must be typed or legibly written. Manuscripts returned only if stamped envelopes are inclosed. Only one solution may be submitted by the same person.

In addition to the cash prizes, the contest editor will mail a brief criticism upon each of the six manuscripts regarded as next in order of merit.

Manuscripts must be received not later than April 1st. Winning outlines will be published in the June issue. Address the Contest Editor.

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well-known writer and lecturer, to take charge of a course in writing for the farm, trade and technical press. Mr. Sweet will not only show how to put material into acceptable form for these publications, but will devote special effort to assisting writers to "find themselves." In other words, to ascertain what branches of trade or technical writing for which a market exists they are fitted by opportunity and experience to follow.

Mr. Sweet developed his acquaintance with the special article field through years of newspaper training. Trade papers and agricultural magazines have published his articles for years. Among them are American Forestry, Western Farm Life, The Breeder's Gazette, The Wyoming Stockman-Farmer, and many other publications. The Rocky Mountain News recently published two series of feature articles by Mr. Sweet, extending over several weeks each, on "Marketing" and "The Middlemen."

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the *News* would expose his daughter's shame. Blake followed to another room and telephoned, insisting to Worliss that conditions absolutely demanded total effacement of the Daly article. He then turned his attention to his daughter.

At five o'clock Daly said: "All right, Blake, your power's off, and you have pulled a bloomer. It's been a hard fight, but you're licked. Here's your daughter's marriage certificate, ten days old. She and her husband have been dining here since they were married. The coffee was doped, and the banquet was staged after they fell asleep. Today is election day and you are—"

"Daly," shouted one of his lieutenants, rushing

into the room, "here's the *Times*, with that article all over the front page."

Daly staggered back and snarled: "Good God, Blake, but you're an awful crook." Then he slammed out of the room.

Blake hurried to his office and called Worliss. "I thought I told you to kill that Daly stuff—"

"Not personally, sir. Personally means 'in bodily presence.' The call was by telephone."

Mr. Willis K. Jones of Oxford, Ohio (also a "repeater" in this department), comes in for third money. His solution contains at least one unique feature which, in the opinion of the judges, entitles him to recognition.

Third Prize Winner:

Blake decides that Daly's defeat is more vital than protection of his daughter and orders the paper to go to press at regular time with front-page story, run-over on second page, and long editorial against crooked politics. A third telephone message says his daughter is at the Havens, the only notorious roadhouse near by. Blake goes in his auto to investigate.

His daughter is not inside. The proprietor attempts to throw him out and while they are fighting, police friendly to Daly raid the place. A *News* reporter accompanying them tells Blake the daughter story was a fake, but the accounts of his implication in a roadhouse fight will destroy all influence of his "holier-than-thou" attitude, especially backed up by Daly's latest move.

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Blake is taken to jail and released on bail. He hurries to his paper, reaching it forty minutes after he left. In his absence, before the form was sent to stereotyping room, two masked, armed men held up the composing room and pried the front page. Printers are trying to reassemble it. The paper train has left; another is to leave in twenty minutes. Blake orders the edition printed with its muddled first page. In the biggest gap, he runs a leaded zoned explanation: "This is the work of Daly, who preaches and promises law and order. For his practices, see page two and the editorials."

Blake goes to court in the morning, where a friendly judge, after explanation, dismisses his case. The News appears with a vitriolic article against Blake, but the visible evidence of Daly's own acts on the Times makes his ticket lose the election.

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HOW TO WRITE A SHORT STORY—Quirk	Price .65
And every writer should have a MANUSCRIPT RECORD	Price .70
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Franklin, Ohio

*Founder of The Editor.

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*James Knapp Reeve

Franklin, Ohio

*Founder and former editor of The Editor.
Correspondence Invited

Prize Contests

(Continued from Page 3)

Orient, 133 Nassau Street, New York, states that the closing date of its international essay contest will be December 31, 1924. It offers a prize of \$1000 for the best essay on "World Renaissance." The author, however, may deal with this theme from any angle and give it any title desired. The contest is open to writers without restriction as to race, country, caste or creed. The essays may be written in any of the modern languages provided an English translation is enclosed with the original (in which case the name of the translator should also be given). Essays should bear name and address of writer in upper left-hand corner of title sheet; it is preferred that they be type-written. A short autobiographical sketch is requested from each contestant; it should be enclosed in a separate envelope. *Orient Magazine* reserves the right of publishing the winning manuscript in any shape or form, and of commenting upon any of the essays submitted, though if the magazine should desire to publish any essay before the date fixed for the prize award, it will communicate with the writer. There is no length limit. The judges are Glenn Frank, editor of *Century Magazine*; Prof. John Dewey, Columbia University; John Farrar, editor of *The Bookman*; Dr. Ananda K. Coomaraswamy, author; Claude Bragdon, editor and author; B. P. Wadia, noted publicist of India, and the editors of *Orient Magazine*.

Cosmopolis Press, 257 W. Seventy-first Street, New York, announces that its \$1000 prize for a play and motion picture scenario, or short-story adaptable into a play and scenario, on "the American jail as a force in the creating of criminals and fostering of crime," will close October 1, 1924. The judges include Ludwig Lewsohn, editor of *The Nation*; Minnie Maddern Fiske, well-known actress; Carl Van Doren, literary editor of *The Century Magazine*; Dean George W. Kirchwey, formerly of Columbia University; Ida Clyde Clarke, associate editor of *Pictorial Review*, and Jesse Lasky, of the Famous Players-Lasky Corporation. In addition to paying \$1000 for the best manuscript for its purposes, the company announces that it will attempt to market for the authors the five next-best manuscripts submitted.

The Pulitzer prizes in journalism and letters established by the will of the late Joseph Pulitzer are announced for the current year by Columbia University, New York. Nominations of candidates for any of the prizes must be made in writing on or before February 1, addressed to the secretary of Columbia University, on forms that may be obtained on application, and should be accompanied by the book or articles submitted for a prize. Competition is limited to work published during the calendar year ending December 31, next preceding, except that in case of the drama prize the time runs over the succeeding February 1. Following are the principal awards: A. *Prizes in Journalism*—(1) a gold medal costing \$500 for the most disinterested and meritorious public service rendered by any American newspaper; (2) \$1000 for the best history of service rendered to the public by the American press during the year; (3)



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\$500 for the best editorial written during the year, the test of excellence being clearness of style, moral purpose, sound reasoning and power to influence public opinion in the right direction: (4) \$1000 for the best example of a reporter's work during the year, the test being strict accuracy, terseness, the accomplishment of some public good commanding public attention and respect; (5) \$500 for the best cartoon published in any American newspaper. *B—Prizes in Letters:* (1) \$1000 for the American novel which shall best present the wholesome atmosphere of American life, and the highest standard of American manners and manhood; (2) \$1000 for the original American play performed in New York which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste and good manners; (3) \$2000 for the best book of the year upon the history of the United States; (4) \$1000 for the best American biography teaching patriotic and unselfish service to the people, illustrated by an eminent example, excluding, as too obvious, the names of George Washington and Abraham Lincoln; (5) \$1000 for the best volume of verse published by an American author. In addition there are traveling scholarships having a value of \$1500 each open to graduates of the Columbia School of Journalism and to art and musical students.

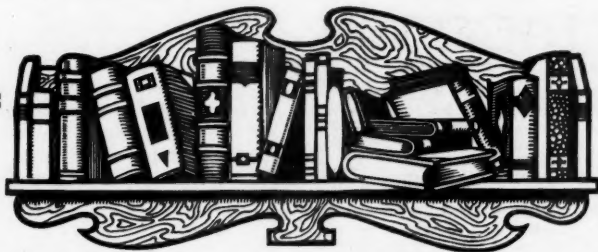
The Atlanta (Ga.) Sunday American short-story department, conducted by Adelaide Howell Bower, awards a prize of \$10 each week for the best 1500-word story. The competition is open to anyone who wishes to send in stories. The title page of submitted manuscripts should bear the name and address of contestant on right-hand corner. Special contests are conducted also at certain periods for college students and for professors. The purpose of the contest is to promote interest in short-story writing and to assist beginners in establishing themselves as writers.

Garden Magazine, Garden City, N. Y., offers a \$50 prize for the best poem in lyric form, not exceeding six stanzas, on the dahlia. Closing date is October 1, 1924. Write name and address plainly on entry; several may be submitted by one person, if desired. Address Dahlia Poem Contest.

Physical Culture, *True Confessions*, *Dream World* and *Metropolitan*, 1926 Broadway, New York, are magazines of the Macfadden group which offer each month prizes of \$10, \$5 and \$3 for the best letters of suggestion or criticism of the magazine's contents.

American Wool and Cotton Reporter, 530 Atlantic Avenue, Boston, announces that \$2000 in prizes will be given to textile men in a series of article competitions divided into groups, 216 prizes in all. Since the competition is open only to individuals engaged in the cotton, woolen and worsted branches of the textile industry, and the knitting industry, conditions are not published here in full. They may be obtained by writing to the editor of the above magazine.

City Editor and Reporter, 140 S. Dearborn Street, Chicago, states that every month it will give \$1 each for the five best hunches for collection of tips submitted by a reader. Payment will be made on publication.



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By Arthur Sullivant Hoffman (editor of Adventure).....Postpaid \$1.65

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THE BUSINESS OF WRITING,

By Robert Cortes Holliday and Alex. Van Rensselaer....Postpaid \$2.15

A practical guide, especially for the young author. Treats of the painfully commercial yet painfully necessary side of writing—what a writer should get for his work and how best to get it. Lays down hundreds of practical rules.

CONSCIOUS SHORT-STORY TECHNIQUE, David Raffelock..Postpaid \$1.00

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THE 36 DRAMATIC SITUATIONS, By Georges Polti.....Postpaid \$1.65

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Life, 598 Madison Avenue, New York, has come out with the unique announcement that "for the best suggestions on how to start another war, it will award \$500 in prizes," as follows: First prize, \$250; second, \$125; third, \$75; fourth, \$50. For full conditions, which, of course, have a burlesque trend, see *Life* for February 21. The contest closes on April 15. Suggestions are limited to 200 words. Submit to the War Editor. The editors announce that every contribution to the contest which is published in *Life* will be paid for at regular rates, whether it wins a prize or not. The keynote of the contest is "We want bigger and better wars!"

Pictorial Review, Seventh Avenue and Thirty-ninth Street, New York, announces an annual award of \$5000 "to the American woman who makes the most distinctive achievement, through individual effort, in the field of art, industry, literature, music, the drama, education, science, or sociology." Recommendations for the award may be made by organizations or individuals. In connection with this award, the publishers state that they hope to find and present to the public "intimate human stories of the life and work of the great women of our day." Printed information, blanks, etc., will be furnished on request. Address *Pictorial Review* Achievement Award Committee, *Pictorial Review* Building, New York.

The American Magazine, 381 Fourth Avenue, New York, each month offers prizes of \$20, \$10 and \$5 for the best letters of not more than 400 words on a subject announced in the current issue. For example, the March issue announces as a subject: "The Happiest Person I ever Knew." All competitions close on the 20th of the month; the present one closes March 20.

Brief Stories, 805 Drexel Building, Philadelphia, has been enlarged with the March issue, and announces that its development program includes the use of a complete book-length novel monthly and an increased amount of light verse having "real point and technical excellence." An award of \$50 in addition to space rates will be made for the best poem appearing in *Brief Stories* from the May issue, 1924 to the April issue, 1925, inclusive. The judges of the contest will be announced later.

Pearson's Magazine, 157 E. Ohio Street, Chicago, has not yet reached a final decision in its literary contest. Alexander Marky, editor, writes: "You no doubt will get an idea of the strain we were under when I tell you that we received over thirty thousand manuscripts, in the midst of moving the offices from one city to another. However, I am happy to say that all manuscripts have been read and classified and the list from which winning manuscripts will be selected is appearing in the February issue of *Pearson's*, for the benefit of those authors whose contributions have been eliminated."

Contests Previously Announced

Prize contest announcements, once made in *THE AUTHOR & JOURNALIST*, usually are not repeated. Following is a list of prize contests previously announced, which have not yet expired, together with the closing date, the list being arranged to indicate the issue of *THE AUTHOR & JOURNALIST* in which details were published. Specified magazines will be forwarded, if in stock, at current price of 20 cents a copy.

FEBRUARY, 1924

- O. Henry Memorial Collection*, \$500, \$250 and \$100 for short-stories; annual.
- Dream World*, \$1000 for stories; closes June 30.
- Chicago Tribune—New York News*, \$25,000 for magazine name; March 31.
- World Federation of Education Associations*, \$25,000 for peace plan; July 1.
- Theatre Guild of Boston, Inc.*, \$100 for a play; June 1.
- Alice Hunt Bartlett of Poetry Review*, four prizes, \$25 to \$5, for sonnets on the sea; May 31.
- The Bookfellows*, book prizes for three-sentence criticisms; monthly.

JANUARY, 1924

- Fiction House, Inc.*, \$10,000 for story plots for *Novelets*; indefinite closing date. (Also adv. in February issue.)
- People's Magazine*, prizes of \$15 to \$2 for letters; monthly.
- Wyttler Bynner Prize*, \$100 for undergraduate poems; May 15.
- Drama League*, \$300 and \$100 for plays; April 1.
- Leighton's Magazine*, \$5 for letters on co-operation; monthly.

DECEMBER, 1923

- George G. Harrap & Company, Ltd.*, prize novel competition; August 14.
- Science and Invention*, prizes of \$100 to \$1 for ideas; monthly.
- Rosary Magazine*, \$500 for historical essays; June, 1924.
- Drama Branch, Community Arts Association*, \$100 for plays; no time limit.

NOVEMBER, 1923

- Dodd, Mead & Company, Pictorial Review, Famous Players-Lasky Company*, \$13,500 for first novel; September 1. (Also Adv. in December issue.)
- Opportunity*, prizes of \$25 to \$10 for letters; monthly.
- The Bookfellows*, \$100 for sonnets; April 1.
- Edward W. Bok*, eight annual awards for advertising; annual; October 1.

OCTOBER, 1923

- Atlantic Monthly Press*, \$2000 for adventure novel, October 1.
- Atlantic Monthly Company*, prizes of \$50 to \$10 for undergraduate essays; April 12.
- Orient*, \$1000 for essay, \$25 for short contributions. Monthly.

AUGUST, 1923

- Hart, Shaffner & Marx*, economic prizes; June 1.

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ABBREVIATIONS EMPLOYED

Agr.—Agricultural.	Misc.—Miscellany — fiction, verse, articles, personality sketches, etc.	Ser.—Serials.	Pub.—On publication.
Com.—Comment and Reviews.	Nov.—Novelettes or book-lengths.	SS.—Short stories.	Ind.—Rates indefinite.
Ed.—Educational.	Rel.—Religious.	Tr. Jour.—Trade journal.	Inc.—Data incomplete.
Fic.—Fiction, various lengths.	Sci.—Scientific.	Vs.—Verse.	Best rates—2 cents up.
Ill.—Illustrated.			Good rates—1 cent up.
Juv.—Juvenile.			Fair rates— $\frac{1}{2}$ to 1 cent.
Mech.—Mechanical.			Low rates—Less than $\frac{1}{2}$ cent.

METHODS OF PAYMENT

Acc.—On acceptance.

NOTE: This directory is as nearly accurate as constantly changing conditions in the publishing field permit us to make it. No effort is spared to keep it up to date. Readers will confer a favor by notifying us of errors they may discover, or of changes or additions in the magazine field which we may have overlooked. In the majority of instances our data is obtained direct from the publishers; but publishers' statements are subject to modification when we find that they are not living up to their specified rates or methods of payment.

LIST A

Rates Per Word
and Method
of Payment

Standard periodicals which pay rates of 1 cent a word upward on acceptance

Ace-High, 799 Broadway, New York. (Fic.)	1 cent up, Acc.
Action Stories, 461 8th Ave., New York. (Fic.)	Up to $\frac{1}{2}$ cent, Acc.
Adventure, Spring and Macdougall Sts., New York. (Fic., Vs.)	$\frac{1}{2}$ cents up, Acc.
Ainslee's Magazine, 79 7th Ave., New York. (Fic., Vs.)	1 cent up, Acc.
American Legion Weekly, 627 W. 43d St., N. Y. (Fic., Misc.)	Good rates, Acc.
American Magazine, 381 4th Ave., New York. (Misc.)	Best rates, Acc.
American Mercury, The, 220 W. 42d St., New York. (Com.)	Inc.
Argosy-Allstory, 280 Broadway, New York. (Fic., Vs.)	1 cent up, Acc.
Asia, 627 Lexington Ave., New York. (Oriental Misc.)	Good rates, Acc.
Atlantic Monthly, 8 Arlington St., Boston. (Misc.)	Good rates, Acc.
Beauty, 175 Duffield St., Brooklyn. (Women's interests.)	Good rates, Acc.
Black Mask, The, 25 W. 45th St., New York. (Fic.)	1 cent up, Acc.
Blue Book, 36 S. State St., Chicago. (Fic.)	1 cent up, Acc.
Breezy Stories, 709 6th Ave., New York. (Fic., Vs.)	Up to 1c., Acc.
Century Magazine, 353 4th Ave., New York. (Misc.)	Best rates, Acc.
Charm, 50 Bank St., Newark, N. J. (Feminine interest, 1000-1800 wds.)	$\frac{2}{3}$ cents, Acc.
Chicago Tribune Syndicate, 25 Park Pl., New York. (Fic., only big names)	Best rates, Acc.
Classic, 175 Duffield St., Brooklyn. (Photoplay. Misc.)	2 cents, Acc.
College Humor, 102 W. Chestnut St., Chicago. (Fic., sketches)	Good rates, Acc.
Collier's, 416 W. 13th St., New York. (Misc.)	Best rates, Acc.
Coloroto Weekly (temporary name), 25 Park Place, N. Y. (Misc., big names)	Inc.
Cosmopolitan Magazine, 119 W. 40th St., New York. (Misc.)	Best rates, Acc.
Country Life, Garden City, L. I., New York. (Society, Building, Nature.)	$\frac{1}{2}$ cents, Acc.
Dance Lovers' Mag., 1926 Bdwy., N. Y. (SS., 1500-4500; danc'g Misc., 2000)	Good rates, Acc.
Dearborn Independent, The, Dearborn, Mich. (Articles, Rev., Editorials)	2 cents up, Acc.
Delineator, Spring and Macdougall Sts., New York. (Women's Misc.)	Best rates, Acc.
Designer, 12 Vandam St., New York. (Women's Misc.)	Good rates, Acc.
Detective Stories, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Dial, The, 152 W. 13th St., New York. (Art & Music)	Good rates, Acc.
D. P. Syndicate, Garden City, N. Y. ("Snapshot Stories," 1000-5000 wds.)	1 cent, Acc.
Dream World, 1926 Broadway, New York. (Romance, confessions)	Good rates, Acc.
Droll Stories, 709 6th Ave., New York. (Fic., Vs.)	1 cent, Acc.
Elks Magazine, The, 50 E. 42nd St., New York. (Misc.)	Best rates, Acc.
Everybody's, Spring and Macdougall Sts., New York. (Fic.)	Good rates, Acc.
Garden Magazine, Garden City, N. Y. (Home gardening)	1 cent, Acc.
Good Housekeeping, 119 W. 40th St., New York. (Women's Misc.)	2 cents up, Acc.
Harper's Bazar, 119 W. 40th St., New York. (Women's Misc.)	Best rates, Acc.
Harper's Magazine, 49 E. 33d St., New York. (Misc.)	Good rates, Acc.
Hearst's International, 119 W. 40th St., New York. (Misc.)	Best rates, Acc.
"I Confess," 46 W. 24th St., New York. (Confessional Fic.)	1 cent average, Acc.
Ladies' Home Journal, Philadelphia. (Women's Misc.)	Best rates, Acc.
Life, 598 Madison Ave., New York. (Vs., SS., Skits, Jokes)	Best rates, Acc.
Live Stories, 9 E. 40th St., New York. (Fic., Vs., sex interest)	$\frac{1}{2}$ cents, Acc.
Love Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.

Marriage Stories, 46 W. 24th St., New York. (Problem SS., Nov.)	1 cent, Acc.
MacLean's Magazine, 143 University Ave., Toronto, Ont. (Misc.)	1 cent up, Acc.
McCall's Magazine, 236 W. 37th St., New York. (Women's Misc.)	Best rates, Acc.
McClure's, 80 Lafayette St., New York. (Misc.)	Good rates, Acc.
McNaught's Monthly, Times Bldg., New York. (Com., SS. 1200, Vs.)	1 to 2 cents, Acc.
Metropolitan Magazine, 1926 Broadway, New York. (Fic.)	2 cents, Acc.
Modern Priscilla, 85 Broad St., Boston. (Women's Misc.)	Good rates, Acc.
Munsey, 280 Broadway, New York. (Fic., Vs.)	Good rates, Acc.
National Geographic Magazine, Washington, D. C. (Travel)	Best rates, Acc.
New Republic, The, 421 W. 21st St., New York. (Com.)	Up to 2 cents, Acc.
Novelists, 461 8th Ave., New York. (Nov. 15,000 words)	Up to 1½ cent, Acc.
Opportunity, 407 Webster Bldg., Chicago. (Success articles)	1 cent up, Acc.
Outlook, 381 4th Ave., New York. (Misc., Rev.)	Good rates, Acc.
People's Home Journal, 78 Lafayette St., New York. (Women's Misc.)	Good rates, Acc.
People's Magazine, 79 7th Ave., New York. (Fic.—Western predominating)	1 cent up, Acc.
People's Popular Monthly, Des Moines, Iowa. (Fic., Misc.)	1 to 2 cents, Acc.
Photoplay Magazine, 25 W. 45th St., New York. (Photoplay Misc.)	Good rates, Acc.
Physical Culture, 1926 Broadway, New York. (Health Misc.)	2 cents, Acc.
Pictorial Review, 200 W. 39th St., New York. (Misc.)	Best rates, Acc.
Popular Magazine, 79 7th Ave., New York. (Fic., Ed.)	Good rates, Acc.
Popular Mechanics, 200 E. Ontario St., Chicago. (Sci., Mech.)	Good rates, Acc.
Popular Radio, 9 E. 40th St., New York. (Radio Misc.)	1 to 2 cents, Acc.
Popular Science Monthly, 225 W. 39th St., New York. (Sci., Mech.)	1 cent, Acc.
Radio Broadcast, Garden City, L. I., New York. (Radio Misc.)	2 cents up, Acc.
Red Book Magazine, 36 S. State St., Chicago. (Fic.)	Best rates, Acc.
Real Life, 119 W. 40th St., New York. (Photoplay Misc.)	Good rates, Acc.
Review of Reviews, 30 Irving Place, New York. (Rev.)	Good rates, Acc.
Saturday Evening Post, Independence Square, Philadelphia. (Misc.)	Best rates, Acc.
Saucy Stories, 25 W. 45th St., New York. (SS.)	1 cent up, Acc.
Screenland, 119 W. 40th St., New York. (Photoplay Misc.)	Good rates, Acc.
Scribner's Magazine, 597 5th Ave., New York. (Misc.)	Best rates, Acc.
Sea Stories, 79 7th Ave., New York. (Sea Fic.)	1 cent up, Acc.
Short Stories, Garden City, Long Island, New York. (Fic.)	1 cent up, Acc.
Smart Set, The, 25 W. 45th St., New York. (SS., Nov., skits, Vs.)	Good rates, Acc.
Snappy Stories, 9 E. 40th St., New York. (SS., Nov., Skits, Vs.)	1 cent up, Acc.
Sport Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Strength, 104 5th Ave., New York. (Mental and physical vigor Misc.)	2 cents up, Acc.
Sunset Magazine, 460 4th St., San Francisco, Calif. (Misc.)	Good rates, Acc.
Telling Tales, 80 E. 11th St., New York. (SS., Nov., Vs., Skits)	1 cent up, Acc.
Top Notch, 79 7th Ave., New York. (Fic., Vs.)	1 cent up, Acc.
True Confessions, Robbinsdale, Minn. (Startling Confessions)	2 cents, Acc.
True Romances, 1926 Broadway, New York. (Fic. based on truth)	2 cents, Acc.
True Story Magazine, 1926 Broadway, New York. (Fic.)	2 cents, Acc.
Vanity Fair, 19 W. 44th St., New York. (Gossip, Skits, Society)	Good rates, Acc.
Vogue, 19 W. 44th St., New York. (Fashions, Gossip)	Good rates, Acc.
Western Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Woman's Home Companion, 381 4th Ave., New York. (Women's Misc.)	Best rates, Acc.
Woman's World, 107 So. Clinton St., Chicago. (Women's Misc.)	Good rates, Acc.
World's Work, Garden City, New York. (Articles, 4000 words)	2 cents, Acc.
Young's Magazine, 709 6th Ave., New York. (Fic., Vs.)	Up to 1 cent, Acc.

LIST B

General periodicals that ordinarily pay less than 1 cent a word or pay on publication and those concerning which we have no definite data.

American Forestry, 914 14th St., Washington, D. C. (Forestry articles)	1 cent, Pub.
Am. Luther Assn. Informer, 11th and State, Milwaukee. (SS., 1500-3000, Vs.)	¼ cent, Inc.
American Needlewoman, Augusta, Maine. (Women's Misc.)	½ cent, Acc.
Beautiful Womanhood, 1926 Broadway, New York. (Women's Misc.)	Up to 1 cent, Pub.
Bookman, The, 244 Madison Ave., New York. (Literary Misc.)	Good rates, Pub.
Brief Stories, 805 Drexel Bldg., Philadelphia. (SS. 3000 to 5000)	2/3 cent, Acc.
Broom, 47 W. 34th St., New York. (Art and Misc.)	Inc.
Business Woman, The, 33 W. 43d St., New York. (Women's Misc.)	Low rates, Pub.
Caveat, 625 Locust St., St. Louis. (Com., Misc.)	¾ cent, Pub. (Slow)
Chicago Ledger, 500 N. Dearborn St., Chicago. (SS., Ser. up to 18,000 wds.)	¼ cent, Acc.

- Club Fellow and Washington Mirror, 1 Madison Ave., New York. (Skits) Ind., Pub.
 Comfort, Augusta, Maine. (Household Misc.) (Slow in reporting) ½ cent up, Acc.
 Contemporary Verse, Logan P. O., Philadelphia. Pays only in prizes
 Cupid's Diary, 46 W. 24th St., New York. (Love Fic., Lyrics) Ind. rates, Acc.
- Daily News, The, Chicago. (SS. under 1500 words, Vs.) ½ cent, Acc.
 Detective Tales, 854 N. Clark St., Chicago. (Fic.) Up to 1c, (Slow) Pub.
 Double Dealer, The, 204 Baronne St., New Orleans. (Literary Misc.) Fair rates, Pub.
- Everyday Life, Hunter Bldg., Chicago. (SS., Misc.) Up to ½ cent, Acc.
 Everywoman's World, 259 Spadina Ave., Toronto, Ont. (Women's Misc.) Inc.
- Farmer's Wife, 61 E. 10th St., St. Paul, Minn. (Agr., Women's Misc.) ¾ cent up, Acc.
 Film Fun, 627 W. 43d St., New York. (Movie sketches) Inc.
 Folks & Facts, 717 Madison Ave., New York. (Society, Misc.) Up to 1 cent, Acc.
 Foreign Affairs, 25 W. 43d St., New York. (Com.) Good rates, Pub.
 Forest and Stream, 9 E. 40th St., New York. (Outdoor Sports) ½ cent up, Pub.
 Forum, The, 247 Park Ave., New York. (SS., Ser., Com., Vs.) Acc., Ind.
- Gentlewoman, 649 W. 43rd St., New York. (Women's Misc.) ½ cent, Pub.
 Golden Now, Elgin, Ill. (Rel., Child Training) ½ cent up, Acc.
 Golfer's Magazine, 4753 Grand Blvd., Chicago. (Golf, Misc.) Inc.
 Granite Monthly, The, Concord, N. H. (SS.) \$25 to \$50, Acc.
 Grit, Williamsport, Pa. (Misc.) ½ cent, Pub.
- High School Life, 58 E. Washington St., Chicago. (Student's Misc.) \$1 to \$2 M., Pub.
 Holland's Magazine, Dallas, Texas. (Household Misc.) 1 cent, Pub.
 Hol-Nord Feature Service, 500 5th Ave., New York. (Timely features 1000 to 2000) Inc.
 Home Friend Magazine, 1411 Wyandotte St., Kansas City. (Househ. Misc.) ¼ cent, Pub.
 Household Guest, 141 W. Ohio St., Chicago. (Household Misc.) ¼ to ½ cent, Pub.
 Household Journal, Batavia, Ill. (SS., Misc.) \$5 per story, Pub.
- Independent, The, 140 Nassau St., New York. (Rev., Vs.) 1½ cents, Pub.
 International Interpreter, The, 268 W. 40th St., New York. (Rev.) 1½ cents, Pub.
- Judge, 627 W. 43d St., New York. (SS., Vs., Skits, Jokes) Payment slow
- Kansas City Star Magazine, K. C., Mo. (SS. up to 5000, Vs., Short Misc.) 1 cent up, Pub.
- Literary Digest, 354 4th Ave., New York. (Com.) No market
 Literary Review, The, 25 Vesey St., N. Y. (Literature) Prose, \$1 column, Vs. 25c line, Pub.
 Los Angeles Times Illustrated Weekly, Los Angeles, Calif. (Misc.) About ½ cent, Pub.
 Lyric West, The, 1139 W. 27th St., Los Angeles. (Vs.) Pays only in prizes
- Macfadden's True Detective Stories, 1926 Bdwy., N. Y. (Detective experiences) Inc.
 Magazine of Fun, 800 N. Clark St., Chicago. (Humor) Inc. (Slow)
 McClure Newspaper Syndicate, 373 4th Ave., New York. (SS., 1200 wds.) \$3 per M., Acc.
 Motion Picture Magazine, 175 Duffield St., Brooklyn. (Photoplay Misc.) Fair rates, Acc.
 Mother's Magazine, 180 N. Wabash Ave., Chicago. (Women's Misc.) Low rates
 Movie Weekly, 1926 Broadway, New York. (Photoplay Misc.) Fair rates, Pub.
 Muscle Builder, The, 1926 Broadway, New York. (Physical culture) Inc.
 Mystery Magazine, 168 W. 23rd St., New York. (Fic.) Low rates, Acc.
- Nation, The, 20 Vesey St., New York. (Rev., Vs.) 1 cent up, Pub.
 National Life, 112 Union Trust Bldg., Toronto. (Canadian, Misc.) Low rates, Pub. (Slow)
 National Magazine, Boston. (Com.) Little market
 National Sportsman, 75 Federal St., Boston. (Outdoor Sports) Very low rates
 Nautilus, Holyoke, Mass. (New Thought) ½ cent, Acc.
 Nation's Business, The, Mills Bldg., Washington. (Bus., Rev.) Fair rates, Acc.
 Nature Magazine, 1214 16th St., Washington. (Popular Sci., Ill., 1500-2000) \$5 to \$50, Acc.
 North American Review, 9 E. 37th St., New York. (Com., Rev.) Inc.
- Open Road, The, 248 Bolyston St., Boston, 17. (Misc., Young Men) Up to 1 cent, Acc.
 Orient, 132 Nassau St., New York. (Eastern and Western Misc.) Rarely pays
 Our Dumb Animals, 180 Longwood Ave., Boston. (Animal welfare) Prose, ½ cent, Acc.
 Outdoor Life, 1824 Curtis St., Denver, Colo. (Outdoor sports) Rarely pays
 Outers' Recreation, 500 N. Dearborn St., Chicago. (Outdoor sports) Good rates, Pub.
 Overland Monthly, Phelan Bldg., San Francisco. (Misc.) No payment
- Pearson's Magazine, 157 E. Ohio St., Chicago. (Com., literature) \$6 page, Vs. 25c line, Pub.
 Picture Play Magazine, 79 7th Ave., New York. (Photoplay Misc.) Little market
 Poet Lore, 194 Boylston St., Boston. (Vs., Rev.) Rarely pays cash
 Poetry, 232 E. Erie St., Chicago. (Vs.) \$6 page, Pub.
 Poetry Journal, 67 Cornhill St., Boston. (Vs.) Inc.

Radio News, 53 Park Place, New York. (Radio)	1 to 3 cents, Pub.
Rhythmus, 150 E. 34th St., New York. (New poetry, art)	No payment
Scholastic, The, Bessemer Bldg., Pittsburgh. (Student's Misc.)	½ to 1 cent, Pub.
Science and Invention, 53 Park Place, N. Y. (Popular Sci. Misc.)	Prizes, ½ cent up, Pub.
Scientific American, Woolworth Bldg., New York. (Sci., Mech.)	Fair rates, Pub.
Secrets, Ulmer Bldg., Cleveland, Ohio. (Sensational confessions)	Overstocked
Social Progress, 205 W. Monroe St., Chicago. (SS., Ser., Child training)	½ cent up, Pub.
Sports Afield, 542 S. Dearborn St., Chicago. (Outdoor Sports)	No payment
Stars and Stripes, The, Washington, D. C. (Soldiers' Interests)	Space rates, Pub.
Story World, The, Palmer Bldg., Hollywood, Cal. (Lit., Photoplay Misc.)	Overstocked
Success, 251 4th Ave., New York. (Inspirational Misc.)	Good rates, Pub.
Survey Graphic, 112 E. 19th St., New York. (Rev.)	\$10 a page, Pub.
10 Story Book, 538 S. Dearborn St., Chicago. (SS., Skits)	\$6 a story, Pub.
Theatre Magazine, 2 W. 45th St., New York. (Theatrical)	Inc.
Today's Housewife, 134 E. 70th St., New York. (Women's Misc.)	½ to 1 cent, Pub.
Town and Country, 389 5th Ave., New York. (Local, Misc., Gossip)	Inc.
Town Topics, 2 W. 45th St., New York. (SS., Gossip, Skits, Vs., Society)	1 cent up, Pub.
Travel, 7 W. 16th St., New York. (Travel, Misc.)	1 cent, Pub.
Variety, 1536 Broadway, New York. (Theatrical)	Inc.
Weird Tales, 854 N. Clark St., Chicago. (Fic.)	Up to 1 cent, Pub. (Slow)
Western Sportologue, 709 Union League Bldg., Los Angeles. (Outdoor sports)	½ cent, Pub.
Wheeler Syndicate, 373 4th Ave. E., New York. (Fic.)	Inc.
Woman Citizen, 171 Madison Ave., New York. (Suffrage)	Inc.
Woman's Home Weekly, 601 2nd Ave., Minneapolis, Minn. (Suffrage)	Inc.
World Traveler, The Biltmore, New York. (Travel Narratives)	Up to \$25 Ea., Acc.
Woman's Weekly, 431 S. Dearborn St., Chicago. (Women's Misc.)	½ cent, Pub.
Yale Review, Yale Station, New Haven, Conn. (Com.)	No payment
Younger Set, The, 19 E. 48th St., N. Y. (Short witty Misc.)	Ind., Pub.

LIST C

Trade and class publications.

Advertising and Selling, 5941 Grand Central Terminal, New York	Pub.
American Hebrew, 31 E. 27th St., New York. (Jewish Misc., Fic.)	½ cent, Pub.
American School Board Journal, 422 Milwaukee St., Milwaukee. (Ed.)	Fair rates, Pub.
American Mutual Magazine, The, 245 State St., Boston. (Bus. Misc.)	Up to 5 cents, Pub.
Antiques, 683 Atlantic Ave., Boston. (Collectors Misc.)	Up to 2 cents, Pub.
Aerial Age, Madison Ave. and 4th St., New York. (Aviation)	Inc.
Arts and Decoration, 50 W. 47th St., New York. (Art)	Inc.
Baseball, 70 5th Ave., New York. (Sporting)	Inc.
Bankers' Monthly, Rand McNally & Co., Chicago. (Bus.)	1 cent, Pub.
Baptist, The, 417 S. Dearborn St., Chicago. (Rel. Misc.)	Inc.
Benziger's Magazine, 36 Barclay St., New York. (Catholic novels only)	Inc.
Billboard, 25 Opera Pl., Cincinnati, Ohio. (Theatrical)	1 cent up, Pub.
Catholic World, 120 W. 60th St., New York. (Catholic Misc.)	Inc.
Canadian Countryman, 178 Richmond St., W., Toronto. (SS., Agr., Misc.)	½ cent, Pub.
Capper Publications, The, Topeka, Kans. (Agr. Misc.)	½ to 1 cent, Acc.
Chauffeur, The, 239 W. 30th St., N. Y. (Prof. drivers, Fic., Vs., Misc., 2000)	1 cent, Acc.
Child Welfare Magazine, 7700 Lincoln Drive, Philadelphia.	Fair rates, Acc.
Christian Endeavor World, 31 Mt. Vernon St., Boston. (Rel., Misc.)	¾ cent, Acc.
Christian Guardian, 299 Queen St. W., Toronto, Ont. (Misc. up to 1500 wds.)	1/3 to 1c., Acc.
Christian Herald, 91-103 Bible House, New York. (Rel. and Gen. Misc.)	Up to 5 cents, Pub.
Christian Standard, 9th and Cutter Sts., Cincinnati, Ohio. (Rel.)	Inc.
Churchman, 2 W. 47th St., New York. (Rel. Misc.)	Inc.
Columbia, 25 W. 43d St., New York. (Catholic Misc.)	Inc.
Congregationalist & Christian World, 14 Beacon St., Boston. (Rel. Misc.)	Inc.
Continent, The, 509 S. Wabash Ave., Chicago. (Rel. Misc., Presbyterian)	Fair rates, Acc.
Country Gentleman, Curtis Pub. Co., Philadelphia. (Agr., Misc., Fic.)	1 cent up, Acc.
Drama, The, 59 E. Van Buren St., Chicago. (Theatre, Plays, etc.)	No payment
Editor & Publisher, 1117 World Bldg., New York. (Newspaper Tr. Jour.)	\$2 a column, Pub.
Epworth Herald, 740 Rush St., Chicago. (Rel. Misc.)	½ cent., Acc.
Etude, The, 1712 Chestnut St., Philadelphia. (Music)	Fair rates, Pub.
Farm and Home, Springfield, Mass. (Agr. Misc., SS., Vs.)	½ to 1 cent, Acc. & Pub.
Farm and Fireside, 381 4th Ave., N. Y. (Agr. Misc., 1500-2000)	Market practically closed

- Farm and Ranch, Dallas, Texas. (Agr. Misc.) Low rates, Pub.
 Farm Journal, Philadelphia, Pa. (Agr. Misc.) 1 cent, Acc.
 Farm Mechanics, 1827 Prairie Ave., Chicago. (Agr. Misc., 100 to 400) ½ cent, Pub.
 Farm, Stock and Home, 830 Hennepin Ave., Minneapolis, Minn. (Agr.) Inc.
 Farmer, 57 E. 10th St., St. Paul, Minn. (Agr., Misc.) Up to 1 cent, Acc.
 Field and Stream, 25 W. 45th St., New York. (Outdoor Sports) 1 cent, Acc.
 Field Illustrated, The, 425 5th Ave., New York. (Outdoor Misc., Agr.) 1 cent, Pub.
 Forbes Magazine, 120 5th Ave., New York. (Bus., Misc.) 1 cent, Pub.
 Ford Car Trade Journal, Montgomery Bldg., Milwaukee, Wis. Fair rates, Pub.
 Ford Owner and Dealer, Montgomery Bldg., Milwaukee. (Ford Misc.) Good rates, Pub.
 Fordson, The, 10 Peterboro West, Detroit. (Auto Misc.) Up to 2½c., Acc.
 Fruit, Garden and Home, Des Moines. (Gardening, landscaping up to 2000) 1 cent up, Acc.
 Fur News and Outdoor World, 370 7th Ave., N. Y. (Hunting) Low rates, Pub.
- Good Hardware, (912 Broadway, New York. (Trade Misc.) 1 cent up, Acc.
- Highway Magazine, The, 215 N. Michigan Ave., Chicago. (Highway Misc.) ½ to 2c., Acc.
 How to Sell, 22 W. Monroe St., Chicago. (Salesmen's Tr. Jour.) Ind.
- Inland Printer, 632 Sherman St., Chicago. (Tr. Jour.) Inc.
 International Studio, 49 W. 45th St., New York. (Art) Up to 2½ cents, Pub.
- Journal of Outdoor Life, 287 4th Ave., New York. (Anti-Tuberculosis) Inc.
 Judicious Advertising, 400 N. Michigan Ave., Chicago. (National Adv.) Low rates, Pub.
- Light, Nela Park, Cleveland, Ohio. (Elec. Tr. Jour.) Fair rates, Acc.
 Lincoln, The, 10 Peterboro West, Detroit. (Auto Misc.) Up to 7½ cents, Acc.
- Magnificat, 435 Union St., Manchester, N. H. (Catholic, Misc.) ½ cent, Acc.
 Money-making, 117 W. 61st St., New York. (Bus. and money) ¼ cent up, Pub.
 Motor Boating, 119 W. 4th St., New York. (Mech.) Inc.
 Motor Life, 1056 W. Van Buren St., Chicago. (Mech., Misc.) 1½ cents, Pub.
 Musician, 2720 Grand Central Terminal, New York. ½ cent, Pub.
 Musical America, 501 5th Ave., New York. \$3.50 column, Pub.
 Musical Courier, 437 5th Ave., New York. ¼ cent, Pub.
 Musical Leader, 618 McCormick Bldg., Chicago. Inc.
- National Printer-Journalist, Montgomery Bldg., Milwaukee. (Trade Jour) ½ to 1 cent, Pub.
 New Review, 150 Nassau St., New York. (Rev.) Inc.
 Normal Instructor and Primary Plans, Dansville, N. Y. (Ed.) Fair rates, Pub.
- Ohio Farmer, 1011 Cleveland Ave., Cleveland, Ohio. (Agr., Misc., Fic.) Fair rates, Pub.
- Parish Messenger, The, Sterling, Colo. (Catholic Misc., Juv.) Acc., Inc.
 Photo Era, 367 Boylston St., Boston. (Camera Craft) Inc.
 Popular Educator, 50 Broomfield St., Boston. (Ed.) \$2.50 a column, Pub.
 Popular Finance, 15 Moore St., New York. (Fic., Bus. Misc.) 2 cents up, Acc.
 Poster, The, 28 E. Jackson Blvd., Chicago. (Advertising) ½ cent up, Pub.
 Presbyterian, The, 1217 Market St., Philadelphia. (Rel. Misc.) Inc.
 Primary Education, 50 Bromfield St., Boston. (Ed.) \$2.50 a column, Pub.
 Printer's Ink, 185 Madison Ave., New York. (Advertising, Bus.) 2 to 10 cents, Acc.
 Progressive Grocer, 912 Broadway, New York. (Trade Misc.) 1 cent up, Acc.
 Progressive Teacher, Morristown, Tenn. (Ed.) \$2.50 page, Pub.
- Rays from the Rose Cross, Oceanside, Calif. (Rel., Occultism) Rarely pays cash
 Retail Ledger, 1346 Chestnut St., Philadelphia. (Department store Misc.) 1 cent, Acc.
 Rural Trade, 8th and Jackson, Topeka, K. (Storekeepers' Mis., 500 to 700 wds.) 1 cent, Pub.
- Salesology, 53 W. Jackson Blvd., Chicago. (Salesmen's Tr. Jour.) Inc.
 Specialty Salesman, South Whitley, Ind. (Bus., Misc., Selling) Low rates, Pub. (Slow)
 Successful Farming, Des Moines, Iowa. (Fic., Agr. Misc.) ½ cent up, Acc.
 Sunday School Times, 1031 Walnut St., Philadelphia. (Rel. Misc.) \$4 per M., Acc.
 Sunday School World, The, 1816 Chestnut St., Philadelphia. (Rel. Misc.) ½ cent, Acc.
 System, Cass, Huron and Erie Sts., Chicago. (Bus. Misc.) 1 cent up
 System on the Farm, 2 W. 45th St., New York. (Agr. Misc.) Good rates, Acc.
- Talmud Magazine, The, 8 Beacon St., Boston. (Art, Literature, Jewish) Low rates, Pub.
 Trained Nurse and Hospital Review, 38 W. 32d St., New York. (Medical) Fair rates
- U. S. Air Service, 339 Star Bldg., Washington, D. C. (Aviation, Fic., Misc.) ½ cent, Acc.
- Voice, The, American Druggists' Syndicate, L. I. City, N. Y. (Drug Misc.) Fair rates
- Wallace's Farmer, Des Moines, Iowa. (Agr. Misc., Juv. Fic.) ½ to 1 cent, Acc. & Pub.

LIST D

Juvenile publications.

American Boy, The, 550 Lafayette Bldg., Detroit, Mich. (Older boys)	½ to 1 cent, Acc.
American Girl, 189 Lexington Ave., New York. (Medium Ages)	Inc.
Beacon, The, 25 Beacon St., Boston. (Boys and girls, medium ages)	1/3 cent, Acc.
Boy Life, Terrace Park, Ohio. (Medium ages)	½ cent, Pub.
Boys' Comrade, 2712 Pine St., St. Louis, Mo. (14 to 18)	½ cent, Acc.
Boys' Life, 200 5th Ave., New York. (Boy Scouts, 15 to 16)	1 cent, Acc.
Boy's Weekly, The, 161 8th Ave., Nashville, Tenn. (9 to 15)	Fair rates, Acc.
Boy's World, D. C. Cook Pub. Co., Elgin, Ill. (Medium Ages)	\$4 per M., Acc.
Child's Gem, 161 8th Ave., Nashville, Tenn. (Very Young)	¼ to ½ cent, Acc.
Child Life, 536 S. Clark St., Chicago. (2 to 10)	½ to 1 cent, Acc.
Classmate, 420 Plum St., Cincinnati, Ohio. (Young People)	¼ to ¾ cent, Acc.
Dew Drops, D. C. Cook Pub. Co., Elgin, Ill. (6 to 8)	About ½ cent, Acc.
Every Girl's Magazine, 31 E. 17th St., New York. (Medium Ages)	Fair rates, Pub.
Forward, Witherspoon Bldg., Philadelphia. (Young People)	½ cent, Acc.
Front Rank, The, 2710 Pine St., St. Louis, Mo. (Young people)	½ cent, Acc.
Girlhood Days, Terrace Park, Ohio. (Medium Ages)	½ cent, Acc.
Girls' Circle, 2710 Pine St., St. Louis, Mo. (13 to 17)	½ cent, Acc.
Girls' Companion, D. C. Cook Pub. Co., Elgin, Ill. (Girls 12 to 16)	½ cent, Acc.
Girl's Weekly, The, 161 8th Ave., Nashville, Tenn. (9 to 15)	Fair rates, Acc.
Girl's World, 1701 Chestnut St., Philadelphia. (Medium Ages)	½ cent, Acc.
Haversack, The, 810 Broadway, Nashville, Tenn. (Boys, 10 to 17)	Fair rates, Acc.
John Martin's Book, 33 W. 49th St., New York. (Younger Children)	¼ cent up, Acc.
Junior Joys, 2109 Troost Ave., Kansas City, Mo. (9 to 12)	Low rates, Pub.
Junior World, 2712 Pine St., St. Louis, Mo. (8 to 12)	Low rates, Acc.
Junior World, The, 1703 Chestnut St., Philadelphia. (9 to 12)	Low rates, Acc.
Kind Words, 161 8th Ave., Nashville, Tenn. (Young People)	¼ cent, Acc.
Kindergarten Primary Magazine, Manistee, Mich. (SS., Vs., 4 to 6)	Low rates, Acc.
King's Treasures, Witherspoon Bldg., Philadelphia. (Boys, Medium Ages)	¼ to ½c., Acc.
Little Folks; The Children's Magazine, Salem Mass.	Low rates
Lookout, The, Box 5, Station N, Cincinnati, Ohio. (Young people)	Inc.
Lutheran Boys and Girls, 1328 Spruce St., Phila. (12 to 14)	Low rates, Acc.
Lutheran Young Folks, 1328-34 Spruce St., Philadelphia. (Young people)	\$4 per M., Acc.
Mayflower, The, The Pilgrim Press, Boston. (Very Young)	Fair rates, Acc.
Onward, Box 1176, Richmond, Va. (Medium ages)	¼ cent, Acc.
Our Little Ones, 1701 Chestnut St., Philadelphia. (Very young)	Up to ½ cent, Pub.
Our Young People, 810 Broadway, Nashville, Tenn. (Family Reading)	½ cent, Acc.
Picture Story Paper, 150 Fifth Ave., New York. (Very Young)	Up to ½ cent, Acc.
Picture World, 1816 Chestnut St., Philadelphia. (Under 12)	\$2 per M. up, Acc.
Pure Words, 9th and Cutter Sts., Cincinnati, Ohio. (Very Young)	Low rates, Acc.
Queen's Gardens, Witherspoon Bldg., Philadelphia. (Girls, 12 to 14)	Low rates, Acc.
Ropeco Magazine, 842 Broadway, New York. (Boys 10 to 20)	1 cent, Acc.
St. Nicholas, 353 4th Ave., New York. (Children, All Ages)	1 cent, Acc. & Pub.
Storyland, 2712 Pine St., St. Louis, Mo. (Little folks)	Low rates, Acc.
Sunbeam, 1319 Walnut St., Philadelphia. (Younger Children)	¼ to ½ cent, Acc.
Sunbeams, 1228 Spruce St., Phila. (Ages under 10; 400 wd. limit)	¼ to ½ cent, Acc.
Sunshine, 1228 Spruce St., Phila. (Ages under 10; 400 wd. limit)	¼ to ½ cent, Acc.
Target, 420 Plum St., Cincinnati. (Boys, medium ages)	½ cent up, Acc.
Torchbearer, The, 810 Broadway, Nashville, Tenn. (Girls, 10 to 17)	Fair rates, Acc.
Watchword, Otterbein Press, Dayton, Ohio. (Rel. SS., Ser.)	Fair rates, Acc.
Wellspring, 14 Beacon St., Boston. (Boys and Girls, Medium Ages)	½ cent, Acc.
What To Do, D. C. Cook Pub. Co., Elgin, Ill. (Younger Children)	\$4 per M., Acc.
Young Churchman, 1801 Fond du Lac Ave., Milwaukee, Wis. (10 to 15)	Very low rates
Young People, 1701 Chestnut St., Philadelphia. (Medium Ages)	Up to ½ cent, Acc.
Young People's Weekly, 1142 Wrightwood Ave., Chicago. (Medium ages)	½ cent, Acc.
Youth's Companion, 881 Commonwealth Ave., Boston. (Family, Misc.)	1 to 3 cents, Acc.
Youth's Comrade, 2109 Troost Ave., Kansas City, Mo. (Medium Ages)	Low rates, Pub.
Youth's World, 1701 Chestnut St., Philadelphia. (Medium Ages)	\$3 to \$4 per M., Acc.

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Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write.

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

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\$3.00 a year

THE WRITER'S MONTHLY, Dept. 63

Springfield, Mass.

The Literary Market

(Continued from Page 2)

Brentano's, Fifth Avenue and Twenty-seventh Street, New York, writes: "We are holding over the publication of the new magazine (to be known as *Brentano's Magazine*) during our policy of enlargement of our present *Brentano's Book Chat*. For the latter we have a staff of regular contributors and are not in the market for any outside material."

Auction Bridge Magazine, 149 Broadway, New York, has been launched by the John H. Smith Publishing Corporation. It is devoted to articles by authorities on bridge whist, mah jong and allied topics, both in serious and entertaining vein. These should range from 1200 to 2500 words, poetry from 20 to 60 lines. Short-stories may be used. Payment is on publication at 2 cents a word up, according to Milton C. Work and W. C. Whitehead, editors.

Marriage, 220 W. Jefferson Street, Bloomington, Ill., will appear early in June, according to Ernest Sherwood, who will be editor. "Articles are wanted on courtship, marriage, home-making and the rearing of children. Articles should contain good cheer and inspiration, aside from helpful ideas. True stories are needed regarding people in all walks of life who are making a marked success of marriage. Material should be written to help those who are beginners in matrimony and those whose marriage is more or less of a failure. Short-stories of love and home-making which radiate beauty, idealism and happiness are desired. Humorous stories can be used. Material will be reported on promptly and payment made on publication." Mr. Sherwood does not specify his rates.

The Dial Press, Inc., is a new publishing firm at 152 W. Thirteenth Street, New York. It announces that it will issue on a royalty basis all kinds of novels from 80,000 to 100,000 words in length, and books on biography, travel, philosophy, history and science. Collections of short-stories will be considered only if unusually good; books of verse and juveniles may be issued. Fiction should be of adventure, mystery or detective types. American memoirs, history and folk lore are desired. "We do not want propaganda of any kind and we want no book which depends on sex interest," the publishers write.

The Kansas Legionnaire, official organ of the Kansas Department of the American Legion, Wichita, Kan., is in the market for short-stories, dealing exclusively with army life, not to exceed 4000 words in length. Kirke Mechem, editor and manager, writes: "The *Legionnaire* has a general circulation in Kansas and I am in a position to make prompt payment upon acceptance for all satisfactory material, but can afford to pay only \$10 each for acceptable stories." Mr. Mechem writes: "I have been reading your fine publication for the past two years and wish to congratulate you on the good work you are doing."

The West Branch Magazine, Williamsport, Pa., asks for poems and short-stories (preferably humorous) but states that contributions are not paid for during first year of publication.

THE S. T. C. NEWS

A page of Comment and Gossip About
the Simplified Training Course and
Fiction Writing Topics in General.

VOL. I, No. 3.

MARCH, 1924.

EDITED BY DAVID RAFFELCK

VALUE OF COURSES

Correspondent Questions Value Received by Students of Short-Story Schools.

An earnest desire to write will not easily be downed even after repeated discouragements through taking courses of instruction that were disappointing. A correspondent expresses the feeling that dominates many:

"I never contemplate giving up writing; it is too much a part of me. It has to be done. I am living—or existing, rather—under protest until the day comes, if it ever does, when I can give up everything except writing."

The correspondent is a civil engineer who now realizes that he has entered the wrong profession. He has sold several stories and feels the need of technical training, but he found that while taking two courses, one a "psychological" story-writing course, he was unable to write. Nothing was produced during the time of instruction and he feels he did not get what he paid for. He wonders now whether he should enroll in the S. T. C.

The authors of the Simplified Training Course have implicit and sincere faith in its power to develop talent. The student is trained to enter the field of modern short-story writing and he is trained by being encouraged actually to create stories under personal supervision, not by merely being told how to write stories.

The foregoing sentence epitomizes the value of the S. T. C. and definitely epitomizes its reasons for being set apart from other courses, helpful as some of them no doubt are. The student does not suffer a period of creative dearth while studying technique under its plan, for technique is revealed to be a useful, pliable acquirement, without which few good stories can be written. The lessons and the writing of stories go hand in hand.

As far as the actual monetary value of the course is concerned, the student receives greatly more than he pays for. One student has made the following computation of what he receives: criticism of the fifty required original plots at \$1 (minimum fee usually charged by competent professional critics), \$50; criticism of eight complete original stories, average 3500 words, at \$2.50 (minimum professional fee), \$20. Thus in criticisms of stories and plots alone the student receives at least \$70 worth of service. And these comprise only a small proportion of the 109 assignments in the course, systematically covering every important phase of short-story writing, which are carefully criticised by the student's personal instructor.

A Few Words of Gossip With the Editor

A great deal of interest has been evinced in my recent discussion about good reading. The works of novelists whose names are printed below are worth reading, not so much because they are recognized by many as great, but because they are stimulating and open new fields of thought to the reader.

United States—London, Dreiser, Cabell, Anderson.

Great Britain—Shaw, Moore, Hardy, Lawrence.

France—Rolland, France, Stendahl, de Gourmont.

Russia—Turgenieff, Gorki, Andreiev, Chekhov.

The foregoing list is not intended to be comprehensive, nor is it the best list of authors of the countries named. It simply presents a group of novelists who will bear reading and whose acquaintance is worth making.

Many friends of The Author & Journalist and the S. T. C. come to the office for a visit when in Denver. The members of the staff are always glad to see and chat with them. We should be glad if everyone acquainted with the magazine or its services would pay us a visit. Stopovers usually can be arranged and Denver is well worth the visitor's time. Besides being the home of The Author & Journalist (!) it is famed for many accessible scenic beauties.

It is valuable to reflect sometimes what some of the best minds have said about writing and writers. Below a few quotations are given:

Talent alone cannot make a writer. There must be a man behind the book.—Emerson.

An author may be good in spite of some faults, but not in spite of many faults.—Voltaire.

Let others write for glory or reward;

Truth is well paid when she is sung and heard.

—Sir T. Overbury.

No man but a blockhead ever wrote except for money.—Johnson.

"Please don't turn the S. T. C. News into the kind of thing that . . . has: 'Miss Peggy Flip-flop, one of our students, reports the sale of a two-line verse to Cozy Corner, etc.'—W. K. J., Oxford, Ohio.

"I am greatly interested in the page of S. T. C. News in The Author & Journalist. It gives fresh courage to know what others are going, and 'A Few Words of Gossip with the Editor' is helpful and inspiring."—Mrs. S. B. K., Los Angeles, Calif.

BASIS OF FICTION

Novelists Agree That Character Creation Is Foundation For Good Stories.

Arnold Bennett in a recent article said that "the foundation of good fiction is character-creating, and nothing else," a statement which few serious writers will contest. But the interesting part of this comment is that although Mr. Bennett and other modern writers are aware of the importance of character-creation, they fail to achieve it themselves. Virginia Woolf, the brilliant English writer, points this out in an article printed in Living Age. She writes that many leading authors "give us a vast sense of things in general; but a very vague one of things in particular." Ideas, incidents, and psychological studies of persons are developed, "but in all this vast conglomeration of printed pages, in all this congeries of streets and houses, there is not a single man or woman whom we know."

Serious writers should give their best efforts to the creation of flesh-and-blood characters — this is the advice of the most discerning fictional advisers.

BOURGET'S 3 WISHES

French Writer Desires Best Expression of His Work.

Shortly before his death, the late Maurice Barres, declared by many to be one of the greatest of the French writers, wrote an article about his contemporary, Paul Bourget. He stated that Bourget's three wishes in life were: "To do the work he had to do, to create art, and to express his thought in his work." M. Barres went on to show that Bourget's art is of the first order because "he understands it completely" and "he knows the technique" besides being "generous in teaching it."

A student suggests that those who found helpful Warren Hastings Miller's article on "The Theme Chart" in the December Author & Journalist read in conjunction with it Mr. Miller's story, "Red Rain," which appeared in the January issue of Blue Book.

Herman Peterson, 1632 Howard Avenue, Utica, N. Y., S. T. C. student, recently sold four stories to Black Mask and one each to Live Stories, Secrets, and Dance Lovers' Magazine.

There are two literary maladies—writer's cramp and swelled head. The worst of writer's cramp is that it is never cured; the worst of swelled head is that it never kills.—Coulson Kernahan.

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In response to many requests by those employing *The Author & Journalist* criticism service and by others, *The Author & Journalist* has established a reliable

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Each manuscript submitted to the agency must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional.

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The reading fee entitles the writer to a brief criticism of his manuscript if it is not accepted for marketing. This service will attempt to market only short-stories, novels and articles which are considered likely to sell. For selling a manuscript 15 per cent of the amount paid by the magazine is charged; minimum commission, \$5.00.

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THE WRITER'S DIGEST

707 Butler Bldg.

Cincinnati, Ohio

True Confessions Magazine, Robbinsdale, Minn., its editor writes, is in the market for unusual first-person fact stories of love, mystery and adventure from 2000 to 6000 words in length. "Serials are specially arranged for and we are filled up with short anecdotes for our department, 'Woman and Her Experiences.' Two cents a word and up is paid on acceptance."

The Galleon, 17 Board of Trade Building, Kansas City, Mo., is a new quarterly issued by Arthur Fowler, who writes that he is in the market for material dealing with literature and life, literary essays of unusual character from one to two thousand words in length, and short verse (but not *vers libre*). Payment will be on acceptance, he states, but does not specify at what rates.

Arkay Feature Service, the requirements of which were outlined in the February *AUTHOR & JOURNALIST*, is at Broad and Gallatin Streets, Providence, R. I. Part of the address was accidentally omitted when we published the market

General Newspaper Syndicate, P. O. Box 694, San Francisco, Richard Weatherly, assistant business manager, writes that in future it will not consider any unsolicited manuscript. "This step has been decided upon because out of several hundred manuscripts received we have found only a very, very small percentage which are suited to our needs."

The Parish Messenger, Sterling, Colo., writes that it is a popular syndicated religious magazine, "in the market for material suitable for a children's page, stories up to 500 words, puzzle pictures, acrostics, etc.; also articles, stories, etc., of an Anglo-Catholic nature; especially anxious for an Anglo-Catholic serial." Payment is on acceptance at rates not specified.

Orient, 132 Nassau Street, New York, is glad to consider articles on literary and cultural subjects dealing with the East and West, 2000 to 5000 words in length, but does not very often pay for contributions, according to Hari G. Govil, editor. It offers a prize of \$25 each month for the best contribution to its East and West department.

The Freeman, New York, will be discontinued with the issue of March 15, owing to the withdrawal of support by its principal financial backer. As *The New Republic* rightly observes, the failure of readers to accord financial support to a sincere undertaking of this type, while other magazines of superficial and trashy appeal are flourishing, is a severe commentary upon the American public.

Lloyd's Magazine, 706 Frost National Bank Building, San Antonio, Tex., has been launched by Everett Lloyd, formerly publisher of *The Vagabond*, who writes that he is in the market for real jokes, short and interesting biographical sketches of successful people, and human-interest stories about unique business enterprises. "Be sure to enclose photographs." Mr. Lloyd does not make any statement regarding rates or methods of payment.

Boy's Magazine, Smethport, Pa., is not in the market for manuscripts.

Art Magazine, Kalamazoo, Mich., has changed its name to *Art and Life*.

Dependable!

A Short-Story Course That Fulfills Its Claims

At this particular time when the glowing but vague promises of correspondence schools in general are under scrutiny, The Author & Journalist again desires to emphasize the temperate but specific nature of its claims for the Simplified Training Course in Short-Story Writing. The S. T. C. has become the recognized leader in its field because it has consistently made good its promises.

Writers *cannot be made*; but they can be trained and encouraged. Those familiar with the subject know that where one writer may succeed in making \$600 a week, this cannot be reasonably expected by another of less ability.

We want serious, earnest students who are willing to study and work in order to develop what ability they have. It is not and never has been our aim to lure ambitious persons into a course of study by holding to view examples of fortunes to be made by writing.

Everyone knows that Booth Tarkington, Mary Roberts Rinehart, and leading authors of like caliber are paid enormous sums for their stories and that many other writers who contribute to the popular magazines make good incomes. But these authors did not secure the "passport to Prosperity" by the imparting of some mysterious "secret" which showed "how easy it is when you know how." Bricklayers, housekeepers, and clerks are not converted into authors merely by instruction, though an authoritative course such as the S. T. C. will *bring out* their ability, if they have any.

No course of instruction can do more than give one the technical equipment necessary

for writing and by competent training develop the ability one may possess.

This, we emphatically assert, THE AUTHOR

& JOURNALIST'S SIMPLIFIED TRAINING COURSE IN SHORT-STORY WRITING is prepared to do. We are firmly convinced that it offers the best training in short-story writing to be obtained anywhere.

Our students testify that the S. T. C. teaches short-story technique comprehensively, that the close personal supervision of a sympathetic instructor instills confidence into them and that the study does equip them for a success within the scope of their ability.

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